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THE AUTOBIOGRAPHY OF MISS JANE PITTMAN:
AN ALL-AUDIO ADAPTATION OF THE TELEPLAY
FOR THE BLIND AND VISUALLY HANDICAPPED

A thesis submitted to the faculty of
San Francisco State University
in partial fulfillment of the
requirements for the
degree
Master of Arts

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by

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San Francisco, California

May, 1975

CERTIFICATION OF APPROVAL

I certify that I have read THE AUTOBIOGRAPHY OF MISS JANE PITTMAN: AN ALL-AUDIO ADAPTATION OF THE TELEPLAY FOR THE BLIND AND VISUALLY HANDICAPPED by Gregory Frazier, and that in my opinion this work meets the criteria for approving a thesis submitted in partial fulfillment of requirements for the Master of Arts degree at San Francisco State University.

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This study has adapted a television-film drama to an all-audio presentation for the blind and visually handicapped.

The main problem posed by this study was how to communicate essential information concerning an audio-visual event to a non-sighted audience in such a way so that any added material would integrate smoothly and unobtrusively into the original television drama.

Research methods included the historical approach (the past attempts to inform and entertain the blind through the electronic media); qualitative and quantitative content analysis (the teleplay was analysed to determine what kinds of information could be inserted to increase listener comprehension, and where in the original teleplay this information could be smoothly inserted); and the creative approach (the actual writing of the inserted audio material in the form of narration and dialogue).

The main conclusion reached in this study was that although the all-audio adaptation appears successful in theory, the ultimate test of its validity lies in recording the drama for testing with a blind and visually handicapped audience.

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CHAPTER I

THE STUDY

Countless millions of people the world over presently enjoy full participation in the television medium. There is at least one group, however, that is denied full participation in this universally popular communication medium: the blind and visually handicapped. By virtue of their handicap, the blind population is a disenfranchised group vis-a-vis television entertainment. Even the word "television," i.e., to transmit images, precludes total participation by the blind individual. This study was an attempt to present a specific television-film drama, The Autobiography of Miss Jane Pittman, in such a way as to make it more comprehensible, and therefore more enjoyable, to the blind and visually handicapped individual.

Statement of the Problem

The main problem posed by this study was how to communicate essential dramatic information concerning an audio-visual event to a non-sighted audience.

Two avenues of communication are open to the blind: touch and sound. This study was originally conceived as utilizing braille, a tactual mode of presentation, to com-

communicate essential dramatic information to the blind. Research conducted by Arnold P. Grunwald at the Argonne National Laboratory, Argonne, Illinois, has developed the Grunwald Braille Tape Machine,¹ presently in the experimental stages of development. Briefly, the Grunwald machine is a lightweight device, much like a portable tape recorder. The braille is produced on a three-inch reel of moving tape, the fingers being kept stationary. Tape speed can be controlled by the operator, or pre-set. Theoretically, this pre-setting feature could enable the tape to be automatically synchronized with the audio portion of a television program. The essential dramatic information would pass beneath the blind listener's fingers at precisely the instant it is needed. Transmission of the information is silent, and therefore would not disturb other sighted viewers who may be watching the program in company with the blind individual. In this moving braille mode of presentation, the essential dramatic information is communicated through the tactual sense and is received in a manner similar to reading print. Combined with braille, television becomes, in effect, an audio-tactile medium.

During the preliminary research into the braille mode of presentation, the writer contacted Bruce B. Blasch, Executive Director of the American Association Of Workers for the Blind, Inc. During a meeting in San Francisco in June, 1974, Blasch expressed the opinion that an aural mode

of presentation would be superior to the braille mode. He later documented his opinion in a letter of July 25, 1974:

"As I discussed with you in San Francisco, I feel that your research topic has a great deal of validity; however, as I suggested to you, I think it would be more productive to change the method of display from a braille haptic form to an aural presentation. I feel this would be far more productive for the following reasons:

1. Relatively few people read braille;
2. The rate of reading braille is far slower than that of processing aural in-put;
3. I feel this additional in-put in concept enhancement has implications to groups other than the blind; i.e., auditory learners, emotionally disturbed, and children with a variety of learning disabilities;
4. I believe that the generalizability of the additional sound loop would be much more readily available and applicable to current products already available. That is to say, there would be less cost for adaptation to T.V. sets and movie theaters."

The suggestion of Blasch, combined with the fact that the Grunwald Braille Tape Machine was at that time unavailable to the general blind population, led the writer to change the study from audio-tactile to an all-audio mode of presentation.

Significance of the Study

The study is significant in that it provides a substantial number of blind and visually handicapped persons the potential of greater access to, and enjoyment of, the highly popular television medium. As stated by Blasch, the study also has significance for handicapped groups other than the

blind. In addition, it is hoped that this study will serve as a model for future all-audio television adaptations.

In Braille in the United States: Its Production, Distribution and Use, Goldish² proposed a "Braille Research Philosophy" consistent with purpose and significance of this study:

...increased research is necessary to insure that fine products and fine service can be offered [to the blind] at low cost. Development research should provide products, and marketing research should evaluate their potential.

Originality of the Study

A preliminary survey of the literature failed to disclose any significant attempts to adapt a television drama to an all-sound presentation for the blind. During the advanced stages of the study, however, one relevant reference was discovered (Star Trek Archives), and is cited in Chapter II.

Sources investigated by the writer included: Bibliography of Theses and Dissertations Relating to Audio-Visual Broadcasting: A Bibliography of Doctoral Dissertations in Television and Radio; Topicator; Rehabilitation Literature Abstracts; Dissertation Abstracts International; Psychological Abstracts; IEEE Transactions on Bio-Medical Engineering; Eric Index; American Foundation for the Blind Research Bulletin; American Association of Workers for the Blind Journals and Reader's Guide to Periodical Literature. Letters of inquiry

were written to the following agencies serving the blind and visually handicapped: American Foundation for the Blind; American Association of Workers for the Blind; American Printing House for the Blind; National Accreditation Council for Agencies Serving the Blind and Visually Handicapped; and National Research Council, Department of Sensory Aids for the Blind. In addition, the following agencies were contacted by telephone or in person: Blind San Franciscans, Inc., MIT Sensory Aids Evaluation and Development Center; Library of Congress, Division for the Blind and Visually Handicapped; Smith-Kettlewell Institute of Visual Sciences; Argonne National Laboratory; and Perkins School for the Blind.

Delimitations of the Study

The adaptation of Miss Jane Pittman, contained in the Appendix, has been presented in this study in written form only. The adaptation will not be produced for this study.

Furthermore, it was not the purpose of this study to measure comparative levels of audio to video information contained in a particular television broadcast, but only to take them under consideration. Television is an audio-visual medium, calling into play by the audience both the senses of sight and hearing. Due to the blind person's handicap, he or she receives only a partial communication of the total television event. But how much of the total event is received,

and how much do we learn from our sense of sight as compared to our sense of hearing? The literature in many areas is filled with conflicting opinions. "A modern psychologist has said that eighty-five percent of what is learned is acquired through the eyes."³ On the other hand, "Experts in the field of communication estimate that as much as sixty-five percent of human intelligence is transmitted between people by sound."⁴

Issac Asimov, the noted science writer, differentiated between man's physical and social needs as they pertain to his sense of sight and hearing:

Is the image more important than the word? Certainly, if we consider man's purely physical activities, the sense of sight is by far the most important way in which he gathers information concerning the universe.

.....
But at some early stage in man's development, he invented speech.

.....
With speech the universal attribute of mankind, it becomes true that more information reaches us--as social animals--through speech than through images.⁵

The key to Asimov's conclusion is the phrase "as social animals." Without sensory aids, the deaf surely are more isolated socially from their fellow human beings than are the blind. Blindness isolates the individual from things, whereas deafness isolates the individual from people. The blind can converse and receive information through sound, by far the most commonly used channel of communication.

This writer believes that the relative audio to video

information levels contained in a particular television program depend on the specific program under study, and the proportion of audio to video information being transmitted.

Definition of Terms

"Adaptation." In this study, a written script consisting of the audio portion of the original television program, together with the "adapter's" inserted audio material.

"Adapter." The writer of the "audio television" adaptation.

"Additional Dialogue." Dialogue not appearing in the original "program audio" which has been added by the adapter.

"Audio Flashback." Audio material, either dialogue, narration, musical score or sound effects, which have been heard previously in the course of the program.

"Audio Television." A television or television-film adaptation using an all-audio mode of presentation.

"Blind." The definition of "blind" quoted herein is the same as the definition used by the Library of Congress, Division for the Blind and Visually Handicapped, to determine eligibility for receiving Talking Books: "A person suffering from a defect of vision which makes it impossible or unsafe for him to read [view] ordinary print books [television]."

"Bridge." A gap in the program audio where there is no dialogue or narration (although sound effects or musical

score may be heard). In the audio television adaptation, essential dramatic information is inserted into the bridges in the form of dialogue or narration.

"Essential Dramatic Information." (EDI). That vital information concerning set, character or action which clarifies and intensifies the drama for the blind listener. EDI can take the form of dialogue or narration.

"Program Audio." (PA). Any audio material, including dialogue, narration, sound effects or musical score, appearing in the original broadcast of the drama.

"Television-film." A film, such as Miss Jane Pittman, created especially for television viewing, as opposed to "pure" electronic television productions.

"Verbatim Audio Script." (VAS). An exact, word-for-word transcription of the original broadcast audio in written form.

Methodology

The methodology used in this study was mainly creative, in that the writer has developed a unique genre: the audio television adaptation for the blind. In addition, other methods described by Dow⁶ also applied in part to the study, including the historical approach (Chapter II), and qualitative and quantitative content analysis (Chapter III).

Primary sources used in this study include the video tape and "Revised Final Draft" of the Miss Jane Pittman tele-

play, letters and personal interviews with individuals.

Secondary sources include books, magazines, journals, newspaper articles and pamphlets.

Certain criteria were established before the study was undertaken. These criteria were as follows:

1. For economy, and to maintain the aesthetic integrity and continuity of the original, the original drama should be unedited. Any inserted material should be designed to be recorded over the program audio.

2. The inserted material should totally integrate with the drama as it was originally recorded. Also, the style of presentation should not condescend to the blind listener in any way. Ideally, the listener should not be aware of where the original program audio leaves off and the inserted material begins.

To quote Dr. Herbert Zettl:

...the narration [EDI] must match the style and general mood of the video [audio] event. The narration must be integrated into the video [audio] portion so that it appears as an organic part of the whole screen [audio] event, not as an unfortunate adjunct.⁷

This criterion of smooth integration was met by writing the inserted material to be recorded, for the most part, by the original cast members.

3. The adaptation, when recorded, should be broadcast in such a way that it may be experienced by the blind

listener in the presence of other (sighted) viewers, without disturbing these other viewers. The fulfillment of this criterion was discussed in Chapter IV, "Broadcasting the Adaptation."

Summary

In summary, this study has adapted a television-film, The Autobiography of Miss Jane Pittman, to an all-audio presentation for the blind and visually handicapped. Essential dramatic information, which clarifies and intensifies the drama for the blind listener, was written to be inserted into the bridges over the original program audio in the form of dialogue and narration. The adaptation was written to be read primarily by the original cast members. The inserted material was designed to integrate smoothly and aesthetically into the drama as it was originally recorded. A method for broadcasting the adaptation to the blind listener also has been included.

CHAPTER I

FOOTNOTES

¹United States Patent No. 874,734. Arnold P. Grunwald, Inventor, "Reading and Writing Machine Using Raised Patterns," November 30, 1971.

²Louis Harvey Goldish, Braille In the United States: Its Production, Distribution and Use (New York: American Foundation for the Blind, 1967), p. 102.

³Paul A. Zahl, ed., Blindness: Modern Approaches to the Unseen Environment (Princeton, New Jersey: Princeton University Press, 1950), p. 313.

⁴Herbert Zettl, Television Production Handbook (San Francisco: Wadsworth Publishing Company, Inc., 1961), p. 48.

⁵Isaac Asimov, "The Ancient and the Ultimate," Journal of Reading, Vol. 17, No. 4 (January, 1974), pp. 266-267.

⁶Clyde W. Dow, ed., An Introduction to Graduate Study in Speech and Theatre (East Lansing: Michigan State University Press, 1961).

⁷Herbert Zettl, Sight, Sound, Motion (Belmont, California: Wadsworth Publishing Company, Inc., 1973), p. 334.

CHAPTER II

THE BACKGROUND

This chapter attempted to establish that the needs of the blind, as they relate to media and the public arts, are basically the same as those of sighted individuals. These basic needs have been defined, and past and present attempts of the media to fulfill them were examined. Finally, it has been shown how this study relates to the needs of the blind.

Media and the Needs of the Blind

This writer believes, along with media scholars, that certain basic human needs and desires are satisfied by media and the public arts.

People turn to the arts for many reasons, and it is appropriate that the arts satisfy them in a variety of ways. At one time Human Being X needs to turn to the arts for relaxation; at another time he benefits from a purgation of his feelings of hostility; at yet another time he needs the arts for intellectual, emotional, or aesthetic growth. Which is the more important of these needs? None, for all are essential...

The need for relaxation and purgation of hostility might generally be called "the need to be entertained," while the need for intellectual, emotional and aesthetic growth might broadly be termed "the need to be informed." Both general

areas are essential for all human needs.

The need for entertainment and information are common to us all, whether blind or sighted. But how much more intensely these needs must be felt by the blind. Generally speaking, the blind are less mobile than most of us, and therefore have a strong need to have entertainment and information brought to them. They are visually isolated as well, so that visual media must be communicated to them through alternative senses. How have the needs of the blind and visually handicapped been fulfilled in the past by media and the public arts?

The Talking Book

In addition to radio, a purely audio medium which can be enjoyed equally by both the blind and the sighted, perhaps the most dramatic medium developed in the past exclusively for the blind was the Talking Book. Prior to the development of the Talking Book, certain print media were only available to the blind population in braille form. At that time, less than one quarter of the blind population of the United States could read braille.² People who could not read braille were dependent on sighted readers. "To a blind man, the Talking Book is a magical key releasing him from dependence on sighted readers and allowing him to wander as he chooses in the bright realm of ideas and fancies."³

The Talking Book was foreseen by Thomas A. Edison in

the middle of the 19th century when the inventor was experimenting with sound recording on a wax cylinder.⁴ Many years were to pass, however, before the blind were to be entertained and informed by the Talking Book. Congress passed the "Pratt-Smoot Law" in 1931 authorizing an annual appropriation of \$100,000 to the Library of Congress to provide books for blind adults.⁵ In 1933, the language of the law was changed to include books "published...on sound reproduction records, or in any other form."⁶ The American Foundation for the Blind pioneered audio recording for the blind through its research department. In 1931, this organization, with a grant from the Carnegie Corporation, developed a lightweight, 12-inch, long playing phonograph record designed specifically to aid the blind.⁷ Additional government funds were appropriated in 1933, and the first Talking Books appeared in 1934. The first one to be recorded was Diary of a Provincial Lady by E. M. Delafield, read by Gerald Cornell.⁸

Since copyrighted material was to be recorded, certain legal aspects had to be considered. The Authors' League readily gave its consent to have its members' works recorded free of charge. However, The Book Publisher's Association required a \$25 fee for each book recorded, with the stipulation that every recording be printed in ink with the statement, "Solely for the use of the blind." In addition, the Association required that such recordings could not be sold

to the sighted public or be played over the radio.⁹ The latter stipulation was unfortunate, since radio is one of the few mass communication media ideally suited to the information and entertainment needs of the blind. The early developers of the Talking Book realized the importance of radio for the blind, however. Two of the first Talking Book machines developed by the American Foundation for the Blind were combination phonographs and electric radios. The most expensive model sold for \$45.00, plus \$2.00 if headphones were desired.¹⁰

In fiscal 1974, approximately \$9.8 million was appropriated by the Federal government for library services for blind and handicapped readers. By that time, although the Library of Congress had established a network of 125 regional libraries serving 500,000 readers, it was estimated that closer to seven million persons actually were eligible for the services.¹¹ Talking Books are presently available free of charge to eligible persons on records and cassette tapes. A target date of 1983 has been set for full conversion to cassette. Conversion to cassette will facilitate handling and storage of materials, with the added benefit that cassette tapes last longer than records and are more easily duplicated.¹²

Private enterprise has also become involved in Talking Books. Voice Over Books, a New York company, offers twenty-

two condensed fiction and non-fiction titles in its Fall 1974 catalog. These are 90-minute readings recorded on cassette tapes. Among the titles is a 60-minute dramatization entitled The Watergate Tapes--A Re-Creation. This recorded work features actors impersonating key Watergate figures, speaking actual lines from the famous tapes.¹³

Drama on Talking Books

The most significant aspect of Talking Books as they relate to this study were the attempts of the American Foundation for the Blind to dramatize the Talking Book readings. Initially, the voices of the original authors were used either as a preface to the recording or for the entire reading. Franklin D. Roosevelt, Stephen Vincent Benet, Thomas Mann and other famous personages have introduced their own books. Others, such as Alexander Woollcott, Jan Struther and Phyllis Moire, have read their complete works.¹⁴ Professional readers also were used, many of whom had stage or radio backgrounds.

The readers regularly employed in the recording of Talking Books are men and women of professional experience in either stage or radio work, sometimes both, who have been carefully selected for their pleasing voices, diction and interpretative skill. Some of them have read Talking Books almost from the beginning and are well known and eagerly awaited personalities in the homes of blind listeners all over the country.¹⁵

Later, incidental music and sound effects were added to further dramatize the recordings. When Dickens' A

Christmas Carol was recorded, the music of "God Rest Ye, Merry Gentlemen" was included. Incidental music of the Civil War period by several voices was used in recording Benet's John Brown's Body, and various parts were read by several readers. Wild Birds and Their Songs and Birds of the North Woods were recorded with authentic bird calls. A children's book, Down On the Farm, was recorded with the sounds of farm machinery, animals, a country fair and other farm sounds.¹⁶ One of the first adaptations of film to an all-sound mode of presentation for the blind occurred when Disney's Snow White and the Seven Dwarfs¹⁷ was recorded "from the actual sound track of the film with descriptive narrative interpolated."¹⁸

Drama found its way into the early Talking Books in the form of classical and contemporary plays, often read by professional actors. As early as 1939, fifteen classical and twenty-one modern plays were available to the blind, from Aeschylus' Agamemnon to A. A. Milne's The Romantic Age, "complete with sound effects and narrative explanation."¹⁹ Initially, the early plays were recorded by a single reader who read all the parts:

An [sic] an early stage the Foundation had recorded many of Shakespeare's plays as regular Talking Books, that is, a single reader embarked on each scene and act, reading the characters, locales, and stage directions, as they appeared in the texts. These plays, read by a single reader, proved so popular with blind people that the Foundation...decided

to take the next logical step and produce the plays in full, with complete sets of Broadway players and with all necessary sound effects and period music.²⁰

These fully acted plays included Our Town, Elizabeth the Queen, King Richard II, and others, and utilized the talents of such celebrated actors as Dame Sybil Thorndike, Neil Hamilton and Cornelia Otis Skinner.²¹

Drama, then, has been a popular form of entertainment with blind listeners since the earliest Talking Book recordings. The following comment by a blind listener is typical:

I have had very great pleasure in listening to 'Hamlet' read by an expert. I wish I might tell you how much pleasure his reading has given me. It is as though he came into our home and read aloud...I wish every adult blind person might have a Talking Book reproducer.²²

The procedures used by the Library of Congress to select material to be recorded on Talking Books reinforced this writer's belief that the needs of the blind for entertainment and information are parallel to those of the sighted.

...they [Library of Congress] are interested in giving people what they want to hear, while keeping a balance between what is currently popular and what has lasting value and usefulness. Surveys show that the blind want to read what everybody else wants to read.²³

According to Morton, the most popular Talking Book of all time is the Bible. "Next best," she said, "people like a story."²⁴

The following statement also reinforced this writer's

belief that the entertainment needs of the blind and sighted are parallel. This statement could apply equally to any other information or entertainment medium capable of being enjoyed by the blind:

...the general assumption that the reading tastes of blind readers are generally indistinguishable from those of sighted readers forms the basis of the Division's selection policy.²⁵

This same general assumption formed the basis of this writer's selection of Miss Jane Pittman as the focus of this study.

Broadcasting to the Blind

It was not the intention of this study to dwell on radio broadcasting in general, a medium which obviously offers both information and entertainment for the blind. Of significance to the study, however, were certain radio broadcasts designed exclusively for the blind and handicapped listener.

Several radio stations across the country, usually public stations, have offered programming for the blind. A list provided by the Library of Congress, dated November, 1973, listed six radio stations which regularly broadcasted programs of special interest to the blind listener.²⁶ Not included on this list were two San Francisco Bay Area stations, KQED-FM and KPFA-FM, which also included programming for the blind in their formats. Programming on these stations

featured discussions of special interest to the blind, readings of newspapers, drama and literature readings, news and public service programming. Most of the personnel at these stations involved in programming for the blind were volunteers who devoted their time free of charge.

In addition to regular AM and FM radio stations offering special programs for the blind, a fairly recent concept in broadcasting to this group has emerged. This is sub-carrier radio, often referred to as "Radio Talking Book" (RTB). A list provided by the Library of Congress, also dated November, 1973, listed seventeen nation-wide sub-carrier radio stations either in operation or planned.²⁷ Not included on the list was a sub-carrier station being planned by Blind San Franciscans, Inc. This sub-carrier, called "Broadcast Services for the Blind," would be broadcast over the College of San Mateo station, KCSM-FM.²⁸

Following is an explanation of the operation of sub-carrier broadcasting:

Every FM radio station has the capacity to operate at least two sub-carrier channels in addition to its main channel. One sub-carrier is usually used with the main channel in connection with stereo broadcasting, while the second is seldom used at all. When it is, it is generally rented to companies that provide background music in stores, offices and factories.

The second channel, however, is being used... to form "closed circuit" systems requiring the

use of special radio receivers that are permanently set to receive the sub-channel. This means that special receivers must be placed in the homes of the visually or physically handicapped listeners.²⁹

The Radio Talking Book originated on January 2, 1969 at the Community Center, Minnesota State Services for the Blind in Duluth, where 150 volunteers contributed toward seventeen hours of daily RTB programming.³⁰

Several sub-carrier facilities were staffed in part by blind personnel. Programming was similar to that heard on regular stations carrying special programming for the blind. Readings of books, newspapers, magazines, poetry, travel and woman's news were typical. Some RTB stations published monthly calendars of programming printed in braille and large type which were mailed to each volunteer and listener.³¹ Other general and special interest radio-related magazines available in braille and Talking Books are Braille Radio News, Technical Press, QST Magazine, and High Fidelity Magazine. These magazines are of interest to ham radio operators, ham radio operation being a popular hobby among the blind.

A Similar Study

In conducting research for this study, the writer discovered one other similar project, now in the developmental stages, which attempted to adapt a television drama to an all-audio presentation for the blind.

Star Trek Archives³² is a San Francisco-based organization composed of "friends and fans" of the popular television series, Star Trek. As of this writing, the group consisted of over 100 dues-paying members. In March, 1974, this organization, under the leadership of its President, Charles Weiss, decided to create an all-sound adaptation of one of the 79 Star Trek episodes for the entertainment of the blind. The idea for the adaptation originated with the organization's Business Manager, Art Canfil. A narrative script was written by members of the organization, and a 40-minute demonstration tape was recorded on August 20, 1974. The episode selected was "Is There in Truth No Beauty?" which was originally televised on the NBC network October 18, 1968.

In the Star Trek adaptation, an objective third person narration was inserted into the "bridges" where audio cues were lacking. The inserted material filled in essential dramatic information for the blind listener in a manner similar to this study. The narration was recorded, with one major exception, over the original audio track. The narrator was James Doohan, an original Star Trek cast member who played the character "Scottie" in the series. Since Doohan's narration was in the objective third person, (he was not a participant in the drama), his voice was not recognizable as the Scotch-accented "Scottie" in the adaptation.

The original audio track of the adaptation was edited

in only one major sequence. In the original, this particular sequence had several rapid cuts back and forth between two scenes. The audio in this sequence was confusing, difficult to follow, and continuity was broken for the listener. In the adaptation, each of the two scenes were edited together so that, instead of several cuts back and forth from scene to scene, each scene was played out in its entirety. This editing could be diagrammed as follows:

ORIGINAL AUDIO TRACK
(discontinuous, confusing)

Scene 1A
Scene 2a
Scene 1B
Scene 2b
Scene 1C
Scene 2c
etc.

ADAPTED AUDIO TRACK
(continuous, lucid)

Scene 1A
Scene 1B
Scene 1C
Scene 2a
Scene 2b
Scene 2c
etc.

For future adaptations, it is the intention of Star Trek Archives to work with the three original audio tapes (dialogue, music and sound effects) to simplify the editing process. These three tapes could be edited singly without destroying the continuity of either of the other two. When the procedures are perfected, the group will record the adaptations on cassette tapes for free distribution to the blind through regional libraries. Star Trek Archives has applied for and received tax-exempt civic league status for this purpose.³³

The writer felt that the Star Trek Archives project lent validity to this study, in that others have also

experimented with all-audio television adaptations for the blind.

All of the media covered in this chapter (Talking Books, regular and sub-carrier radio and the Star Trek adaptation) had one basic concept in common. All were attempts to entertain and inform the blind through audio communication. These media demonstrated that others were concerned with the need of blind and handicapped individuals to be informed and entertained. This study was a continuation and intensification of these studies; a further attempt to bring the blind closer to the world beyond the darkness.

To the best of this writer's knowledge, the above mentioned studies constituted the previous major efforts to entertain and inform the blind through the electronic media.

CHAPTER II

FOOTNOTES

¹Dr. Stuart Hyde, "Analysis of the Public Arts," unpublished broadcasting course material for San Francisco State University, 1973, pp. 25-26.

²American Foundation for the Blind, Talking Books for the Blind--Questions and Answers (New York: American Foundation for the Blind, 1934).

³Marjorie Morton, "Readers in the Dark," High Fidelity Magazine, October, 1955, p. 58.

⁴American Foundation for the Blind, The Talking Book (New York: American Foundation for the Blind n.d.), p. 1.

⁵Ibid., p. 2.

⁶Gregor Ziemer, 20th Anniversary of Talking Book (New York: American Foundation for the Blind, n.d.), p. 1.

⁷"The Beginnings of Talking Books," Talking Book Topics, May, 1967, p. 84.

⁸Ibid., p. 85.

⁹Ibid.

¹⁰Talking Books for the Blind--Questions and Answers, loc. cit.

¹¹Frank Kurt Kylke, "Planning A Future Of Improved Library Services for Blind and Physically Handicapped Readers," AAWB Annual/Blindness 1973, pp. 1-3.

¹²Library of Congress, Division for the Blind and Physically Handicapped, Fact Sheet on 8 rpm and 15/16 ips Recordings (Washington, D.C., Library of Congress, n.d.), pp. 2-3.

¹³Paul Kresh, "Heard Any Good Books Lately?" San Francisco Sunday Examiner and Chronicle, This World section, October 27, 1974, pp. 13-14.

¹⁴The Talking Book, op. cit., p. 3.

¹⁵Ibid.

¹⁶Ibid., pp. 3-4.

¹⁷"Walt Disney's Snow White and the Seven Dwarfs, adapted from Grimm's Fairy Tales," Walt Disney Enterprises, 1973. Read for Talking Book by George Keene, American Foundation for the Blind, 1954.

¹⁸The Talking Book, op. cit., p. 4.

¹⁹Morton, op. cit., p. 59.

²⁰The Talking Book, op. cit., p. 4.

²¹Ibid.

²²American Foundation for the Blind, Comments from the Blind (New York: American Foundation for the Blind, January 1935), p. 1.

²³Morton, op. cit., p. 60.

²⁴Ibid.

²⁵Robert S. Bray, "Blind and Physically Handicapped Library Service," Encyclopedia of Library and Information Science, Vol. 2, (New York and London: Marcel Dekker, 1969), p. 630.

²⁶Library of Congress, Division for the Blind and Physically Handicapped, Reference and Information Section, Radio Programs for Handicapped Audiences (Washington, D.C., Library of Congress, November, 1973), p. 1.

²⁷Library of Congress, Division for the Blind and Physically Handicapped, Reference and Information Section, Radio Talking Book Services (Washington, D.C., Library of Congress, November, 1973), p. 1.

²⁸Interview with James McGinnis, Chairman of Ways and Means, Blind San Franciscans, Inc., San Francisco, California, November 13, 1974.

²⁹"Radio Stations and Programs for Blind Persons," The New Outlook, June, 1973, p. 281.

³⁰Ibid.

³¹Ibid.

³²Interview with Charles Weiss, President, Star Trek Archives, San Francisco, California, October 23, 1974.

³³Ibid.

CHAPTER III

WRITING THE ADAPTATION

This chapter on Writing The Adaptation examined the various stages and processes involved in the actual creation of the all-audio adaptation of Miss Jane Pittman. The various stages and processes were presented in the chronological order in which they were originally considered.

Choosing A Medium of Communication

In Chapter I of this study, it was explained that this thesis was originally conceived as using braille to present essential dramatic information to the blind listener. For the reasons cited in Chapter I, the method of presentation was later changed to an aural mode. But are spoken words sufficient to communicate the essential information contained in an audio-visual event?

Asimov believed that spoken words are, in fact, superior to vision as a social communication medium, and he used the analogy of a television program to make his point:

...let's consider a television program, since that ordinarily involves both speech and image, and let's ask ourselves what happens if we do without one or the other.

Suppose you darken the picture and allow the sound to remain. Won't you still get a pretty

good notion of what's going on? There may be spots rich in action and poor in sound that may leave you frustrated by dark silence, but if it were anticipated that you would not see the image, a few lines could be added and you would miss nothing.

.....
Now turn off the sound and allow the vision to remain untouched--in perfect focus and full color. What do you get out of it? Very little. Not all the play of emotion on the face, not all the impassioned gestures, not all the tricks of the camera as it focuses here and there is going to give you more than the haziest notion of what is going on.¹

Zettl concurred with Asimov in the opinion that "a few words" added to the television event can clarify and intensify the event for the viewer:

The relatively precise meaning of words and the established way of using them make the verbal language an extremely flexible and efficient medium of communication. A few words can tell the [television] viewer immediately where the event is taking place, what has happened before, what might happen in the future, and what the situation is all about.²

The writer was in agreement with both of these authors, and believed that in Miss Jane Pittman sufficient audio information was transmitted so that, by adding a few words, little would be missed by the blind listener.

Selecting the Teleplay

The medium of television-film, as opposed to "pure" electronic television, was selected because this writer believed that television-film offered more of a challenge to an all-sound adaptation.

Pure television drama generally contains less action

than film drama and is, therefore, less of a visual medium. The action in television drama tends to be confined in space, making it easier to comprehend aurally. Due to the limitations of the bulky television camera, and the fact that most television dramas are staged in studios, the pure television drama relies heavily on plot and character as developed through dialogue. Action is usually kept at a minimum. Editing is also minimal, and scenes tend to flow in chronological order. According to Zettl:

Although television has been considered primarily a visual medium, the visual portion of a television program carries generally less information than the audio portion. Just try to follow a television show by watching the pictures alone. It will be very difficult for you to understand what's going on. But you will have little trouble keeping abreast of the screen happening by listening to the audio portion only. Normally, television audio has a higher information density than television video.³

Television-film, on the other hand, presents more of a challenge to the all-sound adaptation due to its predominantly visual orientation. Highly filmic action and complicated editing make the television-film much more difficult for the listener to follow. "Although film has long since changed from a visual to an audio-visual medium, the visual field still remains for some film makers and theorists in a dominating position."⁴ Taken at their extremes of intensity, pure television drama tends to be a high audio/low video medium, whereas television-film drama tends to be a low audio/high video

medium, thereby presenting a greater challenge to the all-audio adapter.

The all-audio adapter should constantly be aware that he or she is writing for the sense of hearing, and that purely visual information is important only if it is essential to the listener's aesthetic comprehension of the drama. Radio dramas, for example, generally contain few superfluous visual references. The drama communicates to and through the ear, not the eye. In the all-audio adaptation, Jane Pittman's character developed aurally. The listener's imagination will conjure up a picture of her, whereas a detailed physical description may, in fact, shatter the listener's illusion.

Imagine listening to the audio portion of a television broadcast of a symphony orchestra without the picture. The music, in this case the essential information of the event, would be received by the listener. This writer believed that although images of the orchestra, conductor and audience tend to clarify and intensify the event, they are not essential to the aural enjoyment of the event, which is primary.

Conversely, this writer also believed that the audio portion of a television broadcast of a football game offers little essential information to the listener because the essence of the event is physical action, a purely visual experience. A verbal description of the play, players and

spectators may clarify and intensify the event, but they are not entirely essential to the ^{visual} enjoyment of the game, which is primary.

The specific drama, Miss Jane Pittman, was selected for this study for three main reasons. First and foremost, Miss Jane Pittman was an outstandingly high quality example of the television-film genre. One of the most critically acclaimed television films ever made, the production won nine Emmys, including awards for actress Cicely Tyson in her title role as Jane Pittman, for screen writer Tracy Keenan Wynn, and director John Korty. Korty was also given The Directors Guild of American award for best TV-film director of 1974 for Miss Jane Pittman. The Nielsen Audience Rating Service rated the film as the 14th most watched prime time special for the year from September, 1973 to August, 1974. Miss Jane Pittman was also rated in the top quarter of the most watched dramatic programs created for television in the same period.⁵

Secondly, Miss Jane Pittman was a relatively long production with a running time of approximately 109 minutes. The great length of the drama, combined with the fact that the story spanned a period of over 100 years, offered ample opportunity to test the validity of the thesis.

Thirdly, the video tape of the original broadcast was readily available to the writer for repeated viewing.

Preparing the Material

After selecting the television-film medium and the specific drama, the material had to be prepared prior to writing the actual adaptation.

First, the program audio was recorded on audio tape. Then the recorded audio was transcribed verbatim to print in the form of a "Verbatim Audio Script" (VAS). Although the writer was in possession of the "Revised Final Draft"⁶ of the original script, it was found to differ significantly from the actual program audio. According to John Korty, the film's director, the film had been edited considerably prior to broadcast on January 31, 1974.⁷ Most of the editing appeared in the final quarter of the film, consequently quickening scene pace and disrupting aural continuity. Indeed, the final quarter of the film presented the greatest challenge to the writer due to this editing. It was also found in the VAS that the actors had dropped words or entire lines, and had substituted words not appearing in the final script. These deletions and re-interpretations became critical when timing the speech of the actors. It is, therefore, imperative that the adapter work with a verbatim audio script.

It was this writer's opinion that the adapter should not view the drama in the initial stages of research. He should first listen to the drama in its entirety, noting those portions where he himself loses comprehension. Once

the drama is viewed, it can never be heard the same way again. This is because visual information will be retained by the viewer, thereby obscuring his aural interpretation of the event. As the research progresses, the adapter will also find it extremely helpful if he has tape recorded his initial impressions over the background of the program audio.

After the verbatim audio script was produced, the tape recorded audio was played for three persons: two adult women, and a blind male adult. None of these persons had seen or heard the drama previously. The comments of the listeners were noted, especially as they pertained to areas of poor comprehension. These notes were compared to the writer's own, and those portions of the drama where comprehension was lacking were noted. Those areas of poor comprehension due to lack of audio clues were found to be present throughout the drama to a greater or lesser degree, the most frequent appearing in the final quarter, as previously noted.

Comprehension tended to decrease in direct proportion to the decrease of the audio clues. The listeners experienced difficulty identifying certain characters, in placing the location of scenes, and in following scenes containing highly filmic action sequences. It was discovered that periods of poor comprehension occurred during transitions from one scene to another when continuity was lost, while comprehension tended to increase as the scene progressed.

The cut from one scene to another, with its filmic establishing shots, contained low audio/high video information. But when the actors appeared in the scene, comprehension increased as the dialogue or narration commenced. The mode then changed to high audio/low video information. Fortunately, these low audio areas of poor comprehension offered their own solution: they were "bridges" of communication where essential dramatic information could be inserted aurally.

The next step was to locate those bridges closest to areas of poor comprehension. The bridges were then timed and noted on the VAS. A total of 34 bridges, ranging in duration from 0:15 to 5:19, were noted.

At this point, the audio and video tapes were reviewed several times to determine exactly what kinds of essential information were needed to increase aural comprehension. Three main types of information were considered necessary: set, character and continuity information. The listener often had to be told where a scene was located (set information), who a character was (character information) and what was taking place (continuity information). At other times, the listener had to be prepared for what was to follow, or told what had gone before (continuity information). Once this essential dramatic information had been supplied to the listener, the dialogue and narrative clues in the program audio would fill

in the plot, thus completing the communication process. At the very least, set, character and continuity information would be supplied, theoretically increasing the listener's understanding and enjoyment of the drama.

Selecting the Narrators

After determining what form the essential dramatic information would take, the next procedure was to select a narrator. Two possibilities existed. The narrator could be external (not an actual participant in the story) or internal (an actual participant in the story). In order to meet the criterion of smooth integration, defined in Chapter I, it was decided that the narrator should integrate smoothly into the drama, so that, theoretically, the listener could not determine when the program audio left off and the inserted material began. In order to achieve the smooth integration necessary to the aesthetics of the adaptation, an internal narrator was chosen.

Although purely fictional, Miss Jane Pittman was an autobiographical-type drama wherein the principal character, Jane Pittman, related her life story to a visiting journalist. The play already contained much first person narration by Jane Pittman as an old woman. Therefore, it was decided, with few exceptions, that Jane's narration would best serve the criterion of smooth integration. Since she was already narrating, it would be difficult, if not impossible, for the

listener to determine which of her narrations were not part of the original program audio. Consequently, the adaptation was written to be recorded mainly by Cicely Tyson, who played the role of Jane Pittman. It is interesting to note that the Miss Jane Pittman novel was originally written from many points of view. Author Ernest J. Gaines later changed exclusively to Jane's point of view "to capture her intimate thoughts."⁸

As research progressed, it was found that there were portions in the program audio where Jane's added narration would not integrate smoothly. During these portions, the narration of another character and/or additional dialogue was inserted. The second narrator used in the adaptation was the character Quentin Lerner, the journalist to whom Jane told her life story. Quentin's first person narration also appeared briefly in the original program audio. The narration of Quentin Lerner was inserted four times in the adaptation. In other scenes where either Jane's or Quentin's narration would not integrate smoothly, lines of additional dialogue were added. This inserted dialogue was "tacked on" to three characters' speeches in the adaptation.

The next procedure in the research consisted of timing the speech of the adaptation's principal narrator, Jane Pittman (as an old woman). Old Jane's speech was found to be relatively slow, averaging approximately 100 words per minute,

or 1.67 words per second. The timing of Old Jane's speech determined the maximum number of words she could speak in any particular bridge. It must be kept in mind, however, that this speed was approximate. A person will speak at different speeds depending on his or her emotional state. An excited person, for example, tends to speak rapidly, whereas his speech would be slower if he were calm.

At this point a time element had to be considered since the additional material was to be inserted into bridges consisting of set time durations. For example, if a bridge lasted 20 seconds, the added material had to be contained within this time limit. If Old Jane's narration were to be added, the word count was calculated by multiplying 1.67 (the word rate per second of Jane's speech) times 20 seconds:

$$1.67 \times 20 = 33.4$$

Therefore, the maximum word count for this 20-second bridge would be 33 words.

All of the inserted material, both narrative and additional dialogue, was written to be recorded over the original program audio. There were places in the adaptation, however, where the program audio volume must be decreased in order to accommodate the inserted material. Recording over the program audio would reduce the cost and complexity of the adaptation as it precludes any editing of the original. Furthermore, recording over the program audio would allow the

listener to experience the drama, as it was originally recorded, in the presence of sighted viewers. This latter point has been further expanded in Chapter IV, in the section, "Broadcasting The Adaptation."

Totally, the adaptation used four actors from the original cast, and two actors not appearing in the original cast. The four actors from the original cast were Jane Pittman, Joe Pittman, Quentin Lerner and Mme. Gautier, although Joe Pittman's single line of additional dialogue could have been easily eliminated for the sake of economy. The two actors not appearing in the original cast were Trooper #4, who spoke one line of additional dialogue to clarify a scene, and an Announcer, who introduced the drama at the beginning and read the credits at the end.

In the 109-minute drama, approximately 23 minutes (21%) of additional audio material was inserted in the form of narration, dialogue and audio flashback.

Function and Explanation of the Inserted Audio Material⁹

The following pages contain the audio material which was written by this author to be inserted into the original television drama. The numbers appearing in parentheses in the right hand columns correspond to the numbered Functions, which are listed below. The actual script, in its entirety, with the inserted narration and dialogue, appears in the Appendix.

Function of the Set Information

1. To identify the present scene.
2. To identify or emphasize some item in a scene.

Function of the Character Information

3. To introduce players or to identify players as being present in a scene.
4. To reveal or emphasize a physical characteristic of a player or his costume.
5. To reveal or emphasize a player's personality, character, background, station in life, condition, or state of mind.

Function of the Continuity Information

6. To explain past action.
7. To explain present action.
8. To prepare the listener for future action.
9. To carry the action forward.

Following is an explanation of the inserted audio material:

VIDEO

INTRODUCTION
BLACK SCREEN

FADE IN VIDEO

INSERT #1 (1:05 BRIDGE)
AIRPLANE LANDING/QUENTIN
LERNER LEAVES TERMINAL AND
GETS INTO A CAR/DRIVES
THROUGH COUNTRY AND ENTERS
A PLANTATION/A MAN AND WOM-
AN WATCH CAR APPROACH FROM
THE PORCH/QUENTIN GETS OUT
OF CAR, WALKS UP TO COUPLE.

AUDIO

PROLOGUE

ANNOUNCER (VO)

The autobiography of Miss Jane Pittman is a fictional story of one black woman's life, (5) based on the novel by Ernest J. Gaines. But like all excellent fiction, it's as true as its portrayal of the human experience as life itself. The play spans a period of over 100 years (8) as Jane Pittman, a former slave, (5) tells her life story to Quentin Lerner, (3) a reporter (5) who has come to interview her... The story begins at Jane's cabin on the Samson Plantation near Bayonne, Louisiana. The year is 1962. (1) FADE UP PROGRAM AUDIO OF "HAPPY BIRTHDAY" SONG. It is Jane Pittman's 110th birthday, (4) and a cake has been brought by some friends... (7, 9)

#1 QUENTIN NARRATES. FADE DOWN PA. I came to Louisiana in the summer of 1962 (1) to write a feature story for my magazine. (5) ...The subject of my story was Jane Pittman, (3) a 110-year-old ex-slave. (5) ...I was apprehensive (5) when my plane touched down. (7) I knew this wouldn't be just another run-of-the-mill human interest story with a Quentin Lerner by-line. (3) The civil rights movement was gathering momentum, and tension ran high throughout the South. Each day brought a new confrontation between black and white. There was violence on both sides. (6, 8)

...I hoped that this old woman could bring a unique perspective to the struggle that had plunged the South into a modern civil rights war. ...As I drove (7) into the plantation where Jane Pittman lived (1) Robert and Amma Dean Samson, (3) the plantation owners (5) watched from the gallery. (1) They could direct me to Jane Pittman... (9)

INSERT #2 (0:49 BRIDGE)
WHITE MAN DRINKING FROM
"WHITE ONLY" FOUNTAIN/BLACK
GROUP APPROACHES/SHERIFFS
COME OUT OF COURTHOUSE/
GROUP STOPS/YOUNG BLACK GIRL
LEAVES GROUP AND WALKS TOWARD
FOUNTAIN/BCU OF SHERIFF'S
CLUB/QUENTIN WATCHES FROM CAR.

#2 QUENTIN NARRATES, OVER PA.
The next day, the first threat of violence erupted in Bayonne. The blacks (3) were forcing a confrontation. A large group of them had gathered outside the courthouse. (1) ...For a while it was a silent standoff (7) --the blacks facing the "White Only" drinking fountain, (2) Sheriff Guidry and his deputies (3) determined to guard it. (5) The tension was mounting. Something had to give. (8) ...Then a young black girl (3) stepped from the crowd and walked toward the fountain. (7) Her look was defiant, her bearing proud. (5) She was just as determined to drink from that fountain... (9)

INSERT #3 (0:40 BRIDGE)
REB TROOPS APPROACH
BRYANT PLANTATION, SOME
WALKING, SOME RIDING/
MISTRESS BRYANT WATCHES
FROM PORCH.

#3 OLD JANE NARRATES. FADE
DOWN PA. These two rocks ain't no ordinary rocks. (2) They's flint and iron, for makin' fire. But more than that, they're like old friends. I've had 'em most of my life. I can look at these rocks like a hoodoo looks at a crystal ball. With these I can look back...way back...as far back as the Civil War... (8) I can remember one day in particular... (9)

INSERT #4 (0:24 BRIDGE)
TICEY WATCHES TROOPS AP-
PROACH PLANTATION/M. BRYANT
WALKS UP TO THE COLONEL.

INSERT #5 (0:26 BRIDGE)
COLONEL AND M. BRYANT TURN
TO ENTER HOUSE/TICEY DRAWS
WATER FROM WELL/CARRIES
WATER FROM TROOP TO TROOP/
SOLDIERS HELP ANOTHER
WOUNDED SOLDIER DOWN FROM
HORSE.

INSERT #6 (0:34 BRIDGE)
TROOPS RIDE AWAY, LEAVING
TICEY AT WELL/M. BRYANT
WATCHES FROM PORCH/TROOPS
RIDING AWAY/M. BRYANT BLOTS
TEARS WITH A HANDKERCHIEF/
TICEY APPROACHES M. BRYANT.

#4 OLD JANE NARRATES. FADE
DOWN PA. I was about twelve or
thirteen. (4) My slave name was
Ticey, (3) and I was owned by
the Bryant Plantation. (1)
I didn't have no mama or daddy.
(5) ...Anyway, me and Mistress
Bryant (3) watched them Reb
troops (3) come into the yard.
(1, 7) The Mistress looked like
she was gonna cry at the sight
of 'em... (5)

#5 OLD JANE NARRATES. FADE DOWN
PA. Mistress Bryant (3) and the
Colonel (3) went inside the house,
while I drew some water for the
soldiers... (7) They was
sprawled all over the yard, (1)
some wounded pretty bad. Some of
'em hardly had the strength to
drink... (5)

#6 TROOPER #4, ADDITIONAL DIA-
LOGUE OVER PA. Alright, men, (3)
let's move out of here! The
Yankees are right behind us! Let's
ride! (7)

Note: This was the first additional dialogue to be inserted
in the adaptation. This AD clarifies what on the PA sounded
confusing (sounds of horses galloping, rolling wagons, gunfire
in the distance). For the sake of economy, the above lines
could be spoken by any actor, not necessarily one who appeared
in the original play.

INSERT #7 (0:33 BRIDGE)
SLAVES ON PLANTATION PORCH
FILLING POTATO SACKS WITH
FOOD/MS OF BIG LAURA CARRY-
ING BABY AND LITTLE NED.

#7 OLD JANE NARRATES, OVER PA.
Some of us decided to stay...
some decided to go. (6) We didn't
know where was goin', or what
we was gonna do when we got there.

INSERT #8 (1:43 BRIDGE)
 SLAVES WALK THROUGH COUNTRY-
 SIDE IN DAYTIME, WITH BIG
 LAURA CARRYING BABY/SLAVES
 WALKING AT NIGHT/SLAVES WALK-
 ING DURING DAY/JANE CARRYING
 HER SHOES/SLAVES ENTER ABAN-
 DONED BARN/BIG LAURA STRIKES
 FLINT AND IRON TO MAKE A
 FIRE/SLAVES SIT QUIETLY
 AROUND FIRE.

But we knew we was free, and free-
 dom meant goin'. (5) Master Bry-
 ant (3) put some barrels of apples
 and potatoes out on the gallery.
 (1) Him and the Mistress (3)
 watched us file by, fillin' our
 sacks. (7)

#8 OLD JANE NARRATES. FADE
 DOWN PA. ...Big Laura (3) could
 plow, chop wood, cut and load as
 much cane as any man on the plan-
 tation. (4) She had two children.
 One she carried in her arms, (7)
 a baby girl, (3) and she was
 leadin' Ned by the hand. (7) Ned
 was about five years old then...
 (4) but I'll get to him later...
 Yes, Lord, I'll get to Ned later
 ... (8) But even without them
 two children, Big Laura still car-
 ried the heaviest load... (5) It
 was hot. Must have been May or
 June. Probably June, I'm not sure.
 (1) At night we'd sleep in the
 woods, always afraid (5) the pa-
 trollers would find us... (8)
 One night we came on an abandoned
 barn. (1) It was the first roof
 we'd had since we started out for
 freedom. That was the first time
 I saw the flint and iron. (2)
 I can remember Big Laura (3) strik-
 ing them to make a fire. (7) ...
 We all sat around the fire, (1)
 too tired to hardly speak. (5)
 We'd been walkin' for days, (6)
 and the strain was startin' to
 show on the peoples. (5) Maybe
 it wouldn't have been so hard if
 we knew where we was goin'... I
 was gonna sleep by myself, but
 Big Laura wanted me to sleep with
 her and the children... (9) (BIG
 LAURA'S PA DIALOGUE) ...I lied
 down with my head on her lap. (7)
 She was soft and round and cozy-
 like. (4) She started pettin' me
 to sleep...softly...softly...
 softly... (7)

INSERT #9 (1:56 BRIDGE)
 PATROLLERS INVADE BARN
 SHOOTING AND CLUBBING THE
 SURPRISED SLAVES/JANE TAKES
 NED AND HIDES IN A STABLE/
 BIG LAURA FIGHTS BACK WITH
 A CLUB/JANE AND NED WATCH
 THE FIGHT FROM THEIR HIDING
 PLACE/BIG LAURA IS FINALLY
 BROUGHT DOWN BY SEVERAL
 PATROLLERS/JANE AND NED
 CONTINUE WATCHING/PATROL-
 LERS LEAVE BARN/JANE COMES
 OUT OF STABLE WITH NED/
 SHE MOTIONS NED OUTSIDE/
 JANE KNEELS AND LOOKS AT
 BIG LAURA AND DEAD BABY/
 JANE PICKS UP FLINT AND
 IRON AND BACKS OUT OF BARN
 LOOKING AT SCENE WITH TEARS
 IN HER EYES/SHE JOINS NED
 OUTSIDE.

#9 OLD JANE NARRATES, OVER PA.
 (SOUNDS OF SHOOTING, FIGHTING,
 THEN...) ...We never had any
 warnin'. When the patrollers
 (3) bust in (6) I took Ned (3)
 and we hid in a stable. (6, 1)
 From where we was hidin', we
 could see the whole thing. Lord,
 it was a massacre. They fought
 back, but there was just too
 many patrollers. Big Laura (3)
 was on her feet quick as a fox,
 swingin' a big club. She cracked
 two or three patroller's skulls
 before a bunch of 'em ganged up
 on her. (6) She sure went down
 fightin', though. (4) ...After
 the patrollers left, I took
 Ned (3) out of the hidin' place
 and sent him outside. (7) I
 knelt down beside Big Laura. I
 knew she was dead. (5) They
 even killed her little baby
 girl... (3, 5) Then I picked
 up the two rocks (2) and backed
 outta that barn (7) with tears
 in my eyes. (5) I couldn't stop
 lookin' at all those dead people.
 ...Ned was waitin' outside. (1)
 Now we didn't have no one but
 each other... (8)

Note: The above narration described what happened after the
fact. During the attack, the listener heard the sounds of
 a violent struggle, then Old Jane's narration of the action.
 This narration was presented after the fact so that it would
 not be recorded over the sounds of struggle, an audio situa-
 tion which may tend to confuse the listener. The fact that a
 struggle was taking place is unmistakable, especially since
 the listener has been given information concerning the patrol-
 lers both in the PA and in Insert #8. In addition, not knowing
 exactly what was happening during the fight scene tends to
 build listener tension.

INSERT #10 (1:20 BRIDGE)
 JANE AND NED WALK HAND IN
 HAND DOWN ROAD/THEY RUN TO
 A RIVER BANK/LS OF RIVER/
 JANE AND NED WALK ALONG
 RIVER BANK/THEY COME TO A
 FERRY BOAT UNLOADING PAS-
 SENGERS/AS THEY ATTEMPT TO
 BOARD THE BOAT, THE CAPTAIN
 BLOCKS THEIR WAY.

INSERT #11 (0:30 BRIDGE)
 JANE CUTTING SUGAR CANE IN
 FIELDS WITH OTHER SLAVES/
 WAGON COMES TO FILL UP WITH
 CANE.

INSERT #12 (0:47 BRIDGE)
 HOODED RIDERS BURST INTO
 SCHOOL HOUSE SWINGING CLUBS,
 CARRYING TORCHES/THEY SET
 FIRE TO SCHOOL/WOMAN WITH
 BABY IN HER ARMS STANDS IN
 FRONT OF BURNING SCHOOL
 SCREAMING HYSTERICALLY/
 RIDERS PUT A BLACK MAN UP
 ON A HORSE AND PLACE A
 ROPE AROUND HIS NECK/THEY
 TIE HIS HANDS BEHIND HIM/
 RIDER WHIPS HORSE/MAN
 SWINGS FROM ROPE AS WOMAN
 CONTINUES SCREAMING.

#10 OLD JANE NARRATES. FADE DOWN
 PA. ...We sure couldn't see no
 river where Job (3) let us off.
 Lots of trees, but no water. (1)
 Me and Ned (3) started walkin'
 down the road. (7) Ned was still
 carryin' the iron and flint. (2)
 ...And then, there it was, just
 like Job said, the mighty Mis-
 sissip'. I'd never seen so much
 water in one place. That ole
 river went on forever! (1) (FADE
 UP PA...THEN FADE DOWN) ...After
 we'd gone down the bank for awhile,
 (6) we came to a ferry boat un-
 loadin' passengers. (7) I thought,
 this is how we'll cross the mighty
 Mississip'. But when we started
 on board, the Captain (3) stepped
 up and blocked the way... (7, 9)

#11 OLD JANE NARRATES. FADE DOWN
 PA. I used to spend all day in
 the fields (1) cuttin' cane with
 a machete. (7) It was hard, back-
 bendin' work, but it kept you
 strong. Sometimes I think that
 if I'd never cut cane, I wouldn't
 have lived so long. I could cut
 and load almost as much cane as
 Big Laura did... (4)

#12 OLD JANE NARRATES. FADE DOWN
 PA. One night the vigilantes (3)
 bust into the school (1) and set
 it on fire. (7) They dragged out
 the teacher, (3) and while his
 wife (3) watched, with a baby (3)
 in her arms, they tied his hands
 behind him and set him up on the
 horse. (7) Then they put a rope
 around his neck. One of the vigi-
 lantes swatted the horse, and the
 man was hanged. I can still see
 him swingin' at the end of that
 rope in the flickerin' light of
 the fire. (7) That poor woman...
 It was horrible... (5)

INSERT #13 (0:18 BRIDGE)
HOODED RIDERS GALLOPING
DOWN ROAD AT NIGHT.

INSERT #14 (0:20 BRIDGE)
JANE PICKING HERSELF UP
FROM FLOOR/CU OF HER FACE,
WHICH IS SWOLLEN AND
BRUISED. HER EYE IS ALMOST
SWOLLEN SHUT.

INSERT #15 (0:30 BRIDGE)
JANE PACKING NED'S BAG/NED
IS EATING BREAKFAST.

INSERT #16 (1:28 BRIDGE)
JANE WATCHES FROM DOORWAY
AS NED WALKS AWAY DOWN THE
ROAD.

INSERT #17 (0:33 BRIDGE)
INTERIOR OF CABIN AT
NIGHT/JOE PITTMAN AND JANE
KISS/JOE LOWERS JANE TO BED,
LOWERING HIMSELF ON TOP OF
HER/THEY KISS AGAIN.

(INSERT #18 (0:25 BRIDGE)
JOE AND JANE WITH JOE'S
HORSE, JOE APPEARS HEART-
BROKEN/THEY APPROACH COLONEL
DYE.

#13 OLD JANE NARRATES. FADE DOWN
PA. ...He kept doin' his com-
mittee work. (6) Finally, them
hooded devils (3) came lookin' for
him. (7) It's a good thing they
didn't find my Ned. (9)

#14 OLD JANE NARRATES. FADE DOWN
PA. The vigilantes (3) slapped
me around pretty good, but at
least they didn't find Ned. (6)
My face wasn't too pretty (4)
when Ned came home later on...
(2, 9)

#15 OLD JANE NARRATES, OVER PA.
The next morning, I made Ned (3)
his last breakfast and packed
his bag. (7) I didn't want him
to leave, but I knew it was the
only way. (5) Before he left,
he gave me Big Laura's flint and
iron... (2, 9)

#16 OLD JANE NARRATES, OVER PA.
I stood there in the doorway, (1)
holdin' them rocks, (2) watchin'
Ned walk down the road. (7) A
part of me was walkin' away with
him. I didn't know when I'd see
him again, but I knew he'd al-
ways be with me inside... (5)
(YOUNG JANE BEGINS TO SOB)

#17 OLD JANE NARRATES. FADE DOWN
PA. I'd never cooked for a man
before, and I was worried (5) if
Joe (3) would like my supper.
Well, it didn't take more 'n a
few bites and a couple of kisses
before Joe Pittman ended up
gettin' more than just his supper!
(7) (OLD JANE LAUGHS)

#18 OLD JANE NARRATES. FADE DOWN
PA. ...He was heartsick (5)
about sellin' the horse...but he
did. (6) Joe was determined to
be a free man, even if it meant

givin' up somethin' he loved very much. (5) After we'd raised fifty dollars, (6) we took it to Colonel Dye. (3, 9)

INSERT #19 (0:16 BRIDGE)
JOE, JANE AND COLONEL DYE.

#19 YOUNG JANE, ADDITIONAL DIALOGUE. ...Joe, we are free! (5)
JOE, ADDITIONAL DIALOGUE.
...Free! Let's get on, little Mama...(5)

Note: The above additional dialogue helped to complete this scene. Without it, the listener may be left hanging on Young Jane's PA dialogue, "That's our freedom..." which sounded somewhat inconclusive. This dialogue also re-emphasized the theme of freedom, and the players' dedication to it.

INSERT #20 (1:43 BRIDGE)
JANE AND JOE WALKING
THROUGH COUNTRYSIDE/THEY
COME TO A HORSE CORRAL/A
MAN RIDES OUT TO MEET THEM
AND SHAKES HANDS WITH JOE/
THEY PASS AN INDIAN. JANE
HAS OBVIOUSLY NEVER SEEN AN
INDIAN BEFORE AND KEEPS
LOOKING BACK AT HIM/THEY RUN
INTO A CABIN/JOE PICKS HER UP
AND CARRIES HER INSIDE. THEY
LAUGH/THEY LOOK AT EACH OTHER.
THEY LAUGH AGAIN.

#20 OLD JANE NARRATES. FADE DOWN
PA. You know, I've sure done a
lot of walkin' in my time. (7)
Walkin' can set you free. I know.
I've walked for freedom all my
life. (8) ...I never knew a man
could be so crazy 'bout horses.
Joe (3) took to horses like a
weevil takes to cotton. (5) When
we reached the Clyde Ranch, (1)
Joe looked like he'd come to
heaven. (5) But instead of
angels, there was horses... And
the foreman (3) rode out and
greeted us right nice. (7) (FADE
UP PA OF GALLOPING HORSE) ...
That was when I saw my first In-
dian. (3) He had on a big hat,
with a feather in it. (4) After
we'd passed him, I kept lookin'
back over my shoulder at that
old Indian. (7) ...The cabin
wasn't much bigger than the one
we'd left. (1) But it was a new
start. Joe even picked me up and
carried me inside.(7) ...I loved
Joe Pittman very much... (5)

Note: The above narration prepared the listener for the future action of the play's finale with the line, "I've walked for freedom all my life." Jane's walk for freedom in the finale was the play's most dramatic sequence.

INSERT #21 (0:15 BRIDGE)
CU OF WHITE HORSE.

#21 OLD JANE NARRATES. FADE DOWN PA. ...And there's only one way to fight that kind of evil. I had to go see Madame Gautier, (3) the hoodoo. (5, 9)

INSERT #22 (0:30 BRIDGE)
JANE WALKS UP THE PATH TO A COTTAGE/SHE KNOCKS ON THE DOOR.

#22 OLD JANE NARRATES, OVER PA. Madame Gautier (3) was a mulatto hoodoo (5) that lived in town. She had bottles stuck upside down on all her bushes, and skins and feathers hangin' all around the gallery. (1) It sure gave me a creepy feelin' goin' there... (5, 9) (SOUNDS OF KNOCKING ON DOOR)

INSERT #23 (0:39 BRIDGE)
JANE PLACES A COIN ON THE TABLE/M. GAUTIER PLACES THREE SMALL BONES AROUND THE COIN/SHE WAVES HER HANDS OVER THE BONES, THEN PLACES A FOURTH BONE INSIDE THE OTHER THREE/AN EERIE WIND BLOWS OUT THE CANDLE.

#23 MADAME GAUTIER, ADDITIONAL DIALOGUE. ...Put the coin on the table. (1) Now I place these bones around the coin. (7) The magic is in the position of the objects. And the hands. The fourth bone is the key. I place it inside the other three. (7) ...It is done. There is your answer. (WIND KNOCKS OVER CANDLE) ...The wind knows... (8)

Note: In the above additional dialogue, Madame Gautier describes her own action in the scene. At this point, it would have been awkward to have Old Jane narrate.

INSERT #24 (0:57 BRIDGE)
WHITE HORSE PRANCING AROUND CORRAL AT NIGHT/

#24 OLD JANE NARRATES. FADE DOWN PA. I wasn't gonna let that devil horse (2) kill my Joe. (5) I

JANE RUNS OUT AND OPENS
CORRAL GATE/JOE RUNS UP AND
TRIES TO BLOCK THE ESCAPING
HORSE, BUT CAN'T.

decided I'd go out to the corral
(1) and set him free. (9) It
was cold outside, and the night
was clear as day. (1) I think
that horse knew what I was goin'
to do. He pranced around that
corral like he was some kind of
majesty. (7) ...The next thing
I knew, I'd opened the gate.
Just as he was chargin' out, Joe
(3) came up and tried to stop
him. (7) But there was no stop-
pin' that devil. He ran past
Joe like he wasn't even there. (7)

INSERT #25 (0:34 BRIDGE)
JOE RIDES AFTER HORSE OVER
JANE'S PROTEST/NEXT MORN-
ING, JANE AND OTHERS WATCH
AS WHITE HORSE COMES BACK,
DRAGGING JOE BEHIND.

#25 OLD JANE NARRATES. FADE DOWN
PA. ...Joe wouldn't listen. He
did what he had to do. (5) He
caught and roped the stallion.
But he was ridin' bareback, and
with no saddle horn to tie the
rope to, the stallion jerked him
off his horse and dragged him to
death. (6) ...The next morning,
that devil came back to the
ranch, (1) draggin' Joe behind
him... (7)

INSERT #26 (1:22 BRIDGE)
NED, VIVIAN AND ELIZABETH
COME DOWN THE RIVER IN A
ROWBOAT/JANE IS FISHING FROM
THE LANDING/SHE SEES THEM
AND DROPS HER BUCKET INTO
THE RIVER/THEY ALL GET OUT
OF THE BOAT AT THE LANDING/
JANE AND NED EMBRACE.

#26 OLD JANE NARRATES. FADE DOWN
PA. Ned (3) came up the river in
a rowboat. (1, 7) But he wasn't
alone. He'd brought his family
with him. There was his wife,
Vivian, (3) lookin' pretty in her
sun bonnet, (4) and their ten-
year-old daughter, Elizabeth. (3)
Ned had grown a beard, (4) but I
would have recognized him any-
where. When I saw them, I got so
excited I dropped my bucket right
there in the river... (PAUSE IN
NARRATION. PA MUSIC UP, THEN
FADE DOWN) ...Ned stepped out
of that boat, picked me up, and
gave me one of his big bear hugs,
just like he used to... (7, 9)

INSERT #27 (0:49 BRIDGE)
PEOPLE CONGREGATING AT THE

#27 OLD JANE NARRATES. FADE DOWN
PA. That same day, Ned (3) was

RIVERSIDE, SOME ARE EATING LUNCHES. THE AIR IS HAPPY AND FESTIVE/NED MIXES FREELY AMONG THE PEOPLE, AND HAS OBVIOUS RAPPORT WITH THEM.

INSERT #28 (0:25 BRIDGE)
PEOPLE GATHER AROUND NED TO HEAR HIM SPEAK/ALL THE TIME HE IS SPEAKING, HE IS BEING OBSERVED BY A WHITE MAN FISHING FROM A BOAT IN THE RIVER.

INSERT #29 (0:53 BRIDGE)
NED AND BAM RIDING DOWN THE ROAD IN A WAGON/ALBERT CLUVEAU STEPS INTO THE ROAD FROM THE BUSHES, CARRYING A SHOTGUN/THE WAGON STOPS.

INSERT #30 (0:44 BRIDGE)
PEOPLE CARRYING NED'S COFFIN OUT OF THE HOUSE/JANE WATCHES SADLY.

havin' a meetin' at the riverside. (1, 7) Them folks that weren't afraid came to hear him speak. (3) They all brought lunches. It was like a big family picnic. (1) The peoples really liked Ned. He was a handsome man (4) and had a right friendly manner. (5) ...Oh, but I was afraid for him...afraid for his life... (8)

#28 OLD JANE NARRATES, OVER PA. So, just like so many men I've known, Ned did what he had to do. (5) The peoples (3) gathered in close to hear him speak. (7) And all the time he was speakin', a white man (3) was watchin' and listenin' from a boat in the river. (1, 7, 8)

#29 OLD JANE NARRATES. FADE DOWN PA. Not long after, Ned (3) and his friend, Bam (3) was takin' a wagon load of timber to where they was buildin' the school house. (7) Ned had worked hard on the plans for the school, (6) and was at the point where he was ready to start buildin'. Ned wanted that school more than anything else in the world. (5) ...They hadn't gone too far when all of a sudden Albert Cluveau (3) stepped out of the bushes with a shotgun. (1) He stood his ground in front of the wagon... (7, 9)

#30 OLD JANE NARRATES, OVER PA. I'll never forget watchin' the peoples (3) carryin' Ned's coffin out of the house. (1, 7) I had lost what to me was a son. But the peoples...the peoples had lost their leader, and with him they'd lost their hope... (5)

INSERT #31 (0:26 BRIDGE)
SHERIFF'S CARS AND TOW
TRUCK AT SIDE OF THE ROAD/
A SHERIFF LEADS TWO INJURED
BLACK MEN FROM A BURNING
BUS THAT IS HALFWAY IN THE
ROADSIDE DITCH. A SIGN ON
THE SIDE OF THE BUS READS
"FREEDOM COALITION 1962"/
SHERIFF GUIDRY APPROACHES
MISS AMMA DEAN'S CAR.

#31 OLD JANE NARRATES. FADE DOWN
PA. ...when we saw the sheriffs
(3) and a Freedom Coalition bus.
(2) The bus was halfway in the
ditch at the side of the road. (1)
It was burnin' inside--smoke
pourin' out all the windows. One
of the deputies (3) was leadin'
two injured black men (3) away
from the bus. (7) ...Then
Sheriff Guidry (3) came over to
the car... (7, 9)

Note: The above narration, as do others in the adaptation,
follows directly on Old Jane's PA narration, blending in
with it.

INSERT #32 (0:19 BRIDGE)
QUENTIN LERNER DRIVING DOWN
ROAD, PASSES TWO POLICE CARS
WITH SIRENS SCREAMING/HE
STOPS, TURNS HIS CAR AROUND
AND FOLLOWS THEM.

#32 QUENTIN LERNER NARRATES. FADE
DOWN PA. I was leaving town when
I passed two sheriff cars speed-
ing back toward Bayonne. I turned
around and followed them. (7) I
had to finish the last chapter in
my story of Miss Jane Pittman.
(5, 9)

Note: The above 19-second narration occurred some 103
minutes into the drama, and was perhaps the most awkward
scene in both the teleplay and the audio adaptation. The
scene was crudely edited in the teleplay: its quick, chaotic
rhythm was badly out of pace with the rest of the play. In
the adaptation, Quentin's narration fell unexpectedly between
a Radio Announcer's Voice Over and Mr. Robert's dialogue.
The background PA during the narration was a cacophony of
sounds: cars, sirens, a choir and a Radio Announcer's voice.
In the teleplay, the scene carried the action forward by put-
ting Quentin back in Bayonne to witness the play's finale.

INSERT #33 (FINALE - 5:19
BRIDGE) OLD JANE IS HELPED
OUT OF A PICKUP TRUCK AND
UP THE STAIRS LEADING TO
THE COURTHOUSE/SHE SHRUGS
OFF THE WOMAN WHO IS HELP-
ING HER AND BEGINS TO WALK/
A CROWD, MOSTLY BLACK,
WATCHES QUIETLY/SHERIFFS
STAND AROUND THE "WHITE
ONLY" DRINKING FOUNTAIN.
THEY WATCH JANE APPROACH,
BUT MAKE NO MOVE TO STOP
HER/AFTER A LONG WALK WITH
HER CANE, JANE REACHES THE
DRINKING FOUNTAIN/SHE
STOOPS AND DRINKS FROM THE
FOUNTAIN/SHERIFF GUIDRY
TURNS AWAY WHEN JANE LOOKS
HIM IN THE EYE/JANE BEGINS
THE LONG WALK BACK TO THE
TRUCK/SHE CLIMBS INTO THE
BACK OF THE TRUCK WHERE A
CHAIR HAS BEEN PLACED FOR
HER.

#33 OLD JANE NARRATES. FADE DOWN
PA. We drove down to the court-
house (1) in an old pickup truck.
The peoples (3) had to help me
out of the truck. (7) You know,
I'm not as spunky as I once was.
They even had to help me up the
steps leadin' to the courthouse.
(4, 7) But this was one walk I
had to make on my own. (5) I
gathered all my strength and
started walkin'.... The peoples
stood back... (7) Up on the
courthouse gallery, (1) the
sheriffs (3) was guardin' the
"White Only" drinking fountain.
(2, 7) It was me and my cane (2)
against them and their clubs. (2)
...I kept thinkin' 'bout that
clean, white fountain. (2) When
you're 110 years old, (5) you take
one step at a time. You walk real
slow. (7) ...and you drink lots
of water (9)...

AUDIO FLASHBACK, WITH FILTER.
THE EFFECT IS LIKE HEARING THE
CHARACTERS THROUGH JANE'S MEM-
ORY, FOGGED BY TIME.

YOUNG JANE

Can you tell me if there's a
spring around here? ...Me and
this boy here are awful thirsty.

WHITE WOMAN

You don't think I'm going to let
you foul this cup with your black
mouth, do you? Hold your hands
out. ...Don't y'all think I love
niggers just because I'm giving
you water. I hate y'all. Hate
ya! All of ya!

NED

This land--America--belongs to us
all. I don't mean that we own it,
but that it's God's. And that
makes it as much ours as any man's.

You're not bested by no man. Be Americans, but first, be men...

NED

I'm gonna die, Mama... (ECHO)
...gonna die, Mama...gonna die,
Mama...

JIMMY

All we have is our strength, the strength of our people. That's what gives us meaning. We need your strength. We need your prayers. We need you to stand with us because we have no other roots...

LENA

Who got hurt? Did my Jimmy get hurt?

MR. ROBERT

They shot him. (ECHO) ...They shot him... They shot him...

JIMMY

That girl is going to drink from that fountain tomorrow, Miss Jane. ...Your mere presence will bring forth the multitudes. ... You can inspire the others.
(ECHO) ...You can inspire the others...

FADE UP PA, THEN FADE DOWN. OLD JANE NARRATES.

...When I got to the fountain, (1, 2) the sheriffs (3) didn't know what to do, so they just stepped aside. (7) I bent over that fountain and tasted the water. (7) Oh, it was sweet... so sweet. ...You know, when you thirst for freedom, a little drink of water can carry you a long way... (5) (FADE UP PA)

Note: In the finale, a lengthy scene running 5:19, the PA consisted of music only. Any non-sighted person who had listened to the teleplay would have missed the finale--and the denouement--entirely. In the adaptation, the scene is described through Jane's narration. The audio flashbacks from Jane's past helped to dramatize the audio presentation, as if Jane were hearing them in her memory during her long walk to the fountain. Jane's narration and the audio flashback emphasized water and the "White Only" drinking fountain, key symbols in the play. Finally, Jane finished her narration with yet another reference to water and the play's theme: freedom.

INSERT # 34 (0:16 BRIDGE)
JANE RIDING IN BACK OF PICK-
UP TRUCK. A CROWD OF BLACKS
FOLLOW BEHIND.

FADE TO BLACK.

#34 QUENTIN LERNER NARRATES. FADE
DOWN PA. The last time I saw Miss
Jane Pittman, (3) she was leading
a freedom march (7) down Bayonne's
main street. (1) She was sitting
up straight and proud (5) in the
back of a slow moving pickup
truck. Her people followed slow-
ly behind her... (7)

Note: Quentin's above narration brings down the curtain on the play with a description of the final scene, and a reference to another of the play's themes: human dignity.

INSERT #35
BLACK SCREEN

#35 ANNOUNCER READS CREDITS.

THE END

CHAPTER III

FOOTNOTES

¹Isaac Asimov, "The Ancient and the Ultimate," Journal of Reading, Vol. 17, No. 4 (January, 1974), p. 267.

²Herbert Zettl, Sight, Sound, Motion (Belmont, California: Wadsworth Publishing Company, Inc., 1973), p. 331.

³Ibid., p. 329.

⁴Ibid., p. 330.

⁵Terrence O'Flaherty, "Views TV," San Francisco Chronicle, September 25, 1974, p. 60.

⁶Tracy Keenan Wynn, The Autobiography of Miss Jane Pittman, Revised Final Draft of Teleplay (Tomorrow Entertainment, Inc., August 15, 1973).

⁷Public address by John Korty, Director, San Francisco State University, April 22, 1974.

⁸Public address by Ernest J. Gaines, Author, San Francisco State University, April 22, 1974.

⁹Functions of the inserted material were taken, in part, from Sherman Paxton Lawton, MA, Radio Drama (Boston: Expression Company Publishers, 1938), pp. 81, 131.

CHAPTER IV

CONCLUSIONS AND EVALUATIONS

The purpose of this study was to adapt an audio-visual medium, i.e., a television-film drama, to an all-audio presentation for the blind and visually handicapped. An all-audio adaptation has been written for the teleplay, The Autobiography Of Miss Jane Pittman (see Appendix). This television script of the adaptation contains essential dramatic information concerning set, character and action, inserted in the form of narration and dialogue. The inserted material was designed to clarify and intensify the drama for the non-sighted listener, thereby increasing his or her comprehension and enjoyment of the play.

How well did the audio television adaptation conform to the criteria set forth in Chapter I of this study?

Review of the Criteria

The first criterion established that the original television drama should be unedited for the following reasons:

1) To minimize production costs, and 2) to maintain the aesthetic integrity of the original drama. To meet the criterion of an unedited original, the adaptation was written to be recorded over the original program audio. Although this criterion has been met throughout the adaptation, there were

portions where a minimal amount of editing could be accomplished without significantly altering the play. Editing to improve aural clarity could have been accomplished by 1) eliminating non-essential background audio (music and sound effects) and, 2) eliminating certain non-essential lines of players. For example, immediately preceding Insert #32, (see Appendix) when Quentin Lerner returned to Bayonne, much audio confusion could have been eliminated by editing out the choir and the Radio Announcer's voice coming over Quentin's car radio. This audio was non-essential to the progress of the drama, and, in fact, tended to decrease the listener's comprehension of the scene. In addition to clarifying the audio in general, editing of this portion would have allowed Quentin more time to explain what was happening via his inserted narration.

A second portion where editing could have been accomplished without significantly altering the play appears in the Appendix. This was a brief scene in which the hotel Manager told Quentin: "I got a whole bunch of telephone messages here for you," followed by Quentin's "Thank you," and Jane's voice coming over from Quentin's tape recorder. For aural clarity, this entire scene could have been eliminated from the adaptation, and Quentin's inserted narration substituted in its place. (See Appendix, p. 83.)

The second criterion to be established--the criterion

of smooth integration--presented the greatest creative challenge to this writer. This criterion demanded that the inserted material should totally integrate with the drama as it was originally recorded; that the style of presentation should not condescend to the blind listener in any way; and that, ideally, the listener should not be aware of where the original program audio left off and the inserted material began. This criterion was met by writing the adaptation to be recorded by the original cast members who deliver their lines in the form of narration and dialogue. The characters in the adaptation thereby became actual participants in the play, organic parts of the audio event who merge and flow with the total drama. They therefore, directly, but subtly, communicated essential dramatic information to the listening audience through their narration and dialogue.

The third criterion established that, once recorded, the adaptation should be capable of being broadcast in such a way so that it could be experienced by the blind listener simultaneously in the presence of sighted viewers. In addition, the adaptation should not intrude upon the sighted viewers' enjoyment of the drama. The fulfillment of this third criterion is discussed in the following section.

Broadcasting the Adaptation

As of this writing, the author believed simulcasting via radio and television to be the most economical and

efficient method of broadcasting the adaptation to the blind listener. The simulcast method was arrived at after certain criteria were taken into consideration. Since television viewing is primarily a group activity,¹ wherein small groups, usually family, gather to watch, the ideal method of broadcasting the adaptation would include the blind listener in the group. In other words, if a blind and sighted individual were watching television together, both should receive the drama simultaneously. The sighted individual should receive the normal television audio and video, and the blind individual should only receive the adapted audio presentation. Furthermore, the blind listener should be able to experience the television event at the exact time of its original broadcast, not after the fact at some future date as he or she would if it were merely recorded on tape cassette. Simulcasting, the simultaneous transmission of a message via two separate media, was already an established technique in broadcasting.² The following hypothetical simulcast could have applied to the Jane Pittman adaptation.

Jane Pittman was originally broadcast over the CBS-TV network. At the time of the original broadcast, the adaptation, with the inserted audio material, could have been simulcast over the CBS-Radio network, or "farmed out" to any other AM, FM or sub-carrier radio station. The blind listener would have received the radio broadcast over earphones,

while the sighted individuals present could have received the normal television audio and video. Since the adaptation was written to be recorded over the program audio, both the blind and sighted individuals would have received the program simultaneously, thereby sharing in the dramatic television experience.

Implications for Future Study

At this point the writer feels that the adaptation was successful in theory. The ultimate proof of the validity of the study, however, lies in testing the adaptation under actual listening conditions with a blind and visually handicapped audience. Some questions to be considered in such a test are: Does the adaptation increase listener comprehension? Is listener enjoyment of the drama increased? Is audio television feasible in terms of the effort and expense required to produce it?

An actual test of the adaptation would require:

1. Recording the adaptation on audio tape.
2. Playing the adaptation for blind and visually handicapped listeners for their reaction. The subjects may offer valuable suggestions for improving the Jane Pittman adaptation, or they may have comments on improving the methods employed in the creation of the audio television adaptation in general.
3. Ideally, a future study would objectively test the relative comprehension levels of two study groups: a blind

control group which hears the original teleplay, and a blind test group which hears the adaptation. By testing the two groups, a percentage of increased comprehension might then be determined. This writer believes that any measure of increased comprehension for blind and visually handicapped persons would be significant in that it represents an improvement over the original. If, for example, a 30 percent increase were noted, this would represent a 30 percent improvement over what was initially available to the blind listener.

Audio television is an exciting, new medium with a vast potential. It offers the blind a fuller, more enjoyable participation in television, surely one of the most popular entertainment media of all time. But there are also other applications for this fascinating new medium. Audio television adaptations of popular films could be made available to the blind in movie theatres. The potential of audio television as an educational medium is as yet unexplored. Existing educational films and videotapes could be adapted to all-audio presentations. There is also the challenge of creating an original all-audio drama which would appeal to both a blind and sighted audience--a concept rich in creative possibilities.

This writer was fascinated by the idea of adapting a communication medium to the specific physical and psychological needs of its blind audience. He would urge others involved

in education, media and the social service agencies to seriously consider audio television and its ramifications as a valid study area for further research and development. As Helen Keller said of Talking Books for the blind, "As they were saying among themselves, 'It can't be done,' it was done."³

CHAPTER IV

FOOTNOTES

¹"Also included in the social event category [at recreation centers for the blind] are lounge, television and canteen. Many centers provide lounges where a member can go and just sit, talk or watch television... Members who cannot see the screen enjoy listening and being a part of the group." Maurice Case, EdD., A.C.S.W., Recreation For Blind Adults (Springfield, Illinois: Charles C. Thomas Publisher, 1966), p. 106.

²One popular simulcast at the time of this study was the ABC-TV network program, In Concert, simulcast in the San Francisco Bay Area over KSFY-FM. The effect is "Stereo TV."

³Marjorie Morton, "Readers in the Dark," High Fidelity Magazine, October, 1955, p. 154.

APPENDIX

THE AUTOBIOGRAPHY OF MISS JANE PITTMAN:
AN ALL-AUDIO ADAPTATION OF THE TELEPLAY
FOR THE BLIND AND VISUALLY HANDICAPPED

by

Gregory Frazier

Based on the novel by
Ernest J. Gaines

and the teleplay by
Tracy Keenan Wynn

PROLOGUE
ANNOUNCER (VO)

The Autobiography of Miss Jane Pittman is a fictional story of one black woman's life, based on the novel by Ernest J. Gaines. But like all excellent fiction, it's as true in its portrayal of the human experience as life itself. The play spans a period of over 100 years as Jane Pittman, a former slave, tells her life story to Quentin Lerner, a reporter who has come to interview her... The story begins at Jane's cabin on the Samson Plantation near Bayonne, Louisiana. The year is 1962. (FADE UP PROGRAM AUDIO OF "HAPPY BIRTHDAY" SONG) It is Jane Pittman's 110th birthday, and a cake has been brought by some friends...

OLD JANE

What you put all these candles on this cake for?

GUEST

Never mind, just blow 'em out. Just blow 'em out.

OLD JANE

You know I ain't got enough breath to be blowin' out these candles. (Jane blows out candles). Gonna be here with me this time next year, Lena?

LENA

God willin'. God willin'.

OLD JANE

Don't want to be here by myself.

LENA

I'm gonna be here with ya, Jane.

OLD JANE

Oh, Lena, I know you're gonna be here.

JIMMY (ARRIVING)

Hello, Miss Jane.

OLD JANE

Well, hello, Jimmy. Come on in.

JIMMY

Happy Birthday. Can I speak with you, Miss Jane?

OLD JANE

Jimmy, let's go on outside before they stuff me full of cake.

JIMMY

Goin' with us down to the courthouse, where we gettin' ready to move?

OLD JANE

I'm 109 or 110. I'm too old. Can't even do nothin' but get in the way.

JIMMY

You can inspire the others.

OLD JANE

Say, Jimmy. What you got goin' in the back of your head?

JIMMY

We gonna have one of our girls drink from the white people's fountain down at the courthouse.

OLD JANE

The white folks' fountain? That old loon Edgar won't let her get anywhere near that fountain. You know, when they passed that segregation law that old loon come around slobberin' and hollerin' ...I tell him, 'Edgar, if you catch me I'll take my cane and crack your skull'.

JIMMY

We won't give you to arrest her. If one of us did it, we'd just get beat up.

OLD JANE

Now what you want old fat Guidry to arrest her for?

JIMMY

So we can march down to the courthouse.

OLD JANE

Oh Jimmy, Jimmy. You see these folks around here, they ain't ready for nothin' like that yet.

JIMMY

That's our job.

OLD JANE

Talk to 'em, Jimmy. Talk to the young ones.

JIMMY

We don't have that kind of time, Miss Jane.

OLD JANE

What else you got, Jimmy? I've been carryin' a scar on my back ever since I was a slave.

JIMMY

That's precisely why we need you. Your mere presence will bring forth the multitudes.

OLD JANE

Jimmy, I understand. Believe it or not, I was once young myself.

JIMMY

That girl is going to drink from the fountain tomorrow, Miss Jane.

OLD JANE

Well, God moves in mysterious ways, His wonders to perform. I'll wait for Him to give me the sign, Jimmy. And He's right, most times. I'll wait on Him.

JIMMY

That girl is going to drink from the fountain tomorrow, Miss Jane.

COMMERCIAL BREAK

INSERT #1 (1:05 BRIDGE)

QUENTIN NARRATES, FADE DOWN PA.

I came to Louisiana in the summer of 1962 to write a feature story for my magazine. ...The subject of my story was Jane Pittman, a 110-year-old ex-slave. ...I was apprehensive when my plane touched down. I knew this wouldn't be just another run-of-the-mill human interest story with a Quentin Lerner by-line. The Civil Rights Movement was gathering momentum, and tension ran high throughout the South. Each day brought a new confrontation between black and white. There was violence on both sides. ...I hoped that this old woman could bring a unique perspective to the struggle that had plunged the South into a modern civil rights war. ...As I drove into the plantation where Jane Pittman lived, Robert and Amma Dean Samson, the plantation owners, watched from the gallery. They could direct me to Jane Pittman...

QUENTIN LERNER

Excuse me, I'm looking for Miss Jane Pittman.

MISTER ROBERT

Well, you'll find Miss Jane in the last cabin on your left, down that lane.

QUENTIN

Thank you. Thank you very much.

LENA

Tell me again...what you wanna know about Miss Jane for?

QUENTIN

I'm writing a feature story.

OLD JANE

A what? Is this for radio? I'm gonna be on television? Ed Sullivan show?

QUENTIN

No, ma'am. It's for a magazine in New York.

OLD JANE

Always prefer Brooklyn myself. Oh, you wanna know how come I've lived so long.

QUENTIN

Well, I'd like to hear whatever you have to say.

OLD JANE

'Bout what?

LENA

You don't have to say a thing to him, Miss Jane.

QUENTIN

I understand you were a slave.

OLD JANE

Lots of peoples was slaves.

QUENTIN

Well, yes. But you're still alive.

OLD JANE

Just about.

QUENTIN

Well, I thought maybe you could tell me what things were like in those days.

OLD JANE

In those days? (Long pause) ...Tomorrow...

LENA

Miss Jane's tired. She'll decide tomorrow.

INSERT #2 (0:49 BRIDGE)

QUENTIN NARRATES, OVER PA.

The next day, the first threat of violence erupted in Bayonne. The blacks were forcing a confrontation. A large group of them had gathered outside the courthouse. ...For a while it was a silent standoff--the blacks facing the "White Only" drinking fountain...Sheriff Guidry and his deputies determined to guard it. The tension was mounting. Something had to give. ...Then a young black girl stepped from the crowd and walked toward the fountain. Her look was defiant, her bearing proud. She was just as determined to drink from that fountain...

RADIO ANNOUNCER (VO)

This morning marked Bayonne's first brush with the so-called Civil Rights Movement, as a group of Negro agitators confronted Sheriff Guidry at the white folks only drinking fountain at the courthouse. There were no serious injuries reported, although several arrests were made.

OLD JANE

Well, it's her son Jimmy they got in the jail there. She could tell ya.

QUENTIN

I want to do an interview with him as soon as things settle down. I came down here to talk to you, Miss Jane. Are you 110 years old?

OLD JANE

So they tell me.

QUENTIN

How far back can you remember?

OLD JANE

How far back you wanna go?

QUENTIN

The war...can you remember the war?

OLD JANE

The World War...the Second World...First World ...or that Cuba War?

QUENTIN

You remember the Spanish American War?

OLD JANE

Spanish American War. I can do a whole lot better than that.

QUENTIN

Do you remember getting your freedom?

OLD JANE

I hope I never forget it. How far back you wanna go? You wanna go back that far? I'll go back as far as you wanna go.

LENA

Now you don't have to tell him nothin', Miss Jane.

OLD JANE

I know that, Lena. If I don't, he's just gonna sit here and worry me half to death.

QUENTIN

You mean it's alright?

OLD JANE

How far? Do you want me to go back as far as I can go? That's even further than when the freedom come. (Pause) ...That thing ain't gonna bite me, is it?

QUENTIN

Oh, no ma'am...no...it's just a tape...

OLD JANE

Well, where to start. Where to start, Lena?

LENA

Honestly, I wouldn't talk to this man, ya hear?

OLD JANE

Oh, Lena, you just fill in the gaps.

LENA

Well, I can see who got their mind made up. You might as well start with them over there.

OLD JANE

What? Oh, those. Lord, Lord, Lord. I've had those things ever since I can remember.

QUENTIN

Two rocks?

OLD JANE

You don't know a whole lot, do ya?

INSERT #3 (0:40 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

These two rocks ain't no ordinary rocks. They's flint and iron, for makin' fire. But more than that, they're like old friends. I've had 'em most of my life. I can look at these rocks like a hoodoo looks at a crystal ball. With these I can look back...way back...as far back as the Civil War... I can remember one day in particular... (FLASHBACK)

OLD JANE (NARRATING)

It was a cold day. We had mud. I won't never forget it. The Reb army, they come first. Officers on horses and troops just walkin'. They was half dead, draggin' their guns in the mud they was so tired. Some of 'em weren't much older than I was.

INSERT #4 (0:24 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

I was about twelve or thirteen. My slave name was Ticey, and I was owned by the Bryant Plantation. I didn't have no mama or daddy. ...Anyway, me and Mistress Bryant watched them Reb troops come into the yard. The Mistress looked like she was gonna cry at the sight of 'em.

CONFEDERATE COLONEL

Ma'am, would it be asking too much if we could use some of your water? We don't have very much time...

MISTRESS BRYANT

I'd be honored, sir. Colonel, would you do me the pleasure of taking some brandy wine?

COLONEL

Thank you kindly. I would like that.

MISTRESS BRYANT

Ticey! Ticey! Don't just stand there gaping! Get them troops some water!

INSERT #5 (0:26 BRIDGE)
 OLD JANE NARRATES, FADE DOWN PA.

Mistress Bryant and the Colonel went inside the house, while I drew some water for the soldiers. They was sprawled all over the yard, some wounded pretty bad. Some of 'em hardly had the strength to drink...

OLD JANE (NARRATING)
 These were the same ones, mind you, who told their peoples when the war was gettin' started, 'Keep my food warm...I'm going to kill me a few Yankees and be home for supper...'

CONFEDERATE TROOPER #1
 Over there! ...Colonel, I seen 'em. They're right down the road. They're right behind me.

COLONEL
 Ma'am, I'm truly grateful. And God bless y'all.

MISTRESS BRYANT
 Our hearts are with you.

TROOPER #2
 Left up to me I'd turn them niggers loose...
 Left up to me!

TROOPER #3
 Yeah! If the Yankees want 'em, let the Yankees have 'em.

INSERT #6 (0:34 BRIDGE)
 TROOPER #4, ADDITIONAL DIALOGUE, OVER PA.

Alright, men, let's move out of here! The Yankees are right behind us! Let's ride!

MISTRESS BRYANT
 Ticey! What are you doing standing there for?
 You go get some more water!

TICEY
 What for, Mistress Bryant? They're all gone now.

MISTRESS BRYANT
 Oh, you don't think Yankees drink water too? Don't you hear that rifle fire?

TICEY
 I gotta haul the water for them Yankees too?

MISTRESS BRYANT

You don't want to get boiled in oil now, do you?

TICEY

They're comin'...they're comin'! The Yankees are comin'!

MISTRESS BRYANT

Where?

TICEY

Over there!

MISTRESS BRYANT

Oh, my God! They're coming right through the field! Where's the Master?

TICEY

In the swamp, peekin' around the tree!

MISTRESS BRYANT

Stop pointing! You watch your tongue. Them Yankees are devils. Now you hear me. Don't you say one word about the Master, or one word about the silver, or they're gonna skin you alive before they boil you in oil.

UNION COLONEL

Men halt!

MISTRESS BRYANT

May I offer you some brandy wine?

COLONEL

Why, thank you ma'am.

TROOPER BROWN

What happened to your shoes?

TICEY

I took mine off. They hurt my feet.

BROWN

Hey, what's your name?

TICEY

Ticey, Master.

BROWN

Did they ever beat you, Ticey? ...Now you can tell me. What do they beat you with?

TICEY
Cat-o'-nine-tails, Master.

BROWN
Why'd they whip you?

TICEY
I go to sleep lookin' after the young Mistress' children.

BROWN
You're nothing but a child yourself. How old are you right now?

TICEY
I don't know, Master.

BROWN
Ticey, I'm not a Master. I'm a plain, old ordinary soldier. My name's Corporal Lewis Brown. Now, can you say 'Corporal'?

TICEY
No, man.

BROWN
Bet you can. Go on and try.

TICEY
I can't say that.

BROWN
Can you say 'Lewis'?

TICEY
Yes, Master.

BROWN
Alright. Well you can call me Lewis. I'm going to call you something besides Ticey. Ticey's a slave name. Back in Ohio there's lots of pretty names for a girl like you.

TICEY
What name's you got?

BROWN
Oh, Eloise...Sophie...Marguerite...Jane...

TICEY
I like Jane.

BROWN

Okay, you take it. Now from now on your name is Jane. Not Ticey anymore. Jane. When you get older you change it to anything you want, but until then, your name is Jane.

COLONEL

Mount up!

BROWN

Anybody gives you any more trouble, you just come on up to Ohio and tell me. We'll fix it.

OLD JANE (NARRATING)

A year later, Master Bryant called us all together. We knew that something big was happenin' 'cause he had on his best suit and top hat.

MASTER BRYANT

Now everybody that can stand or crawl gotta hear this.

UNK ISOM

That's all of us, Master Bryant.

MASTER BRYANT

Alright, then. I got something to read to y'all. These papers come through while the war was still goin', but there wasn't any point in readin' them until now...

'Whereas on the 22nd day of September, in the year of our Lord 1862, a proclamation was issued by the President of the United States containing among other things the following, to wit: that on the 1st day of January in the year of our Lord 1863, all persons held as slaves would in any state or designated part of a state the people whereof shall be in rebellion against the United States shall be then hence forward and forever...free'.

Well, it just goes on like that. Now...all I want to say is that y'all can stay and work on shares. I can't pay you nothin', since I ain't got nothin' myself...since them Yankees went through here last time. Y'all can stay...y'all can go, just as you please. Now if y'all stay, I promise, I'll be as fair...as fair with ya as I always been with y'all. That's that.

SLAVE'S MEETING.
EVERYONE IS SHOUTING AT ONCE.

UNK ISOM

Shut up! Shut up! Now you just shut up this noise here! You come in here talkin' about I'm leavin'. Where to? What you gonna do?

CAM

What do we care, Unk? We is free to choose.

SLAVE

There's all kinds of places to go! There's gold in California.

UNK ISOM

Hold it! What you gonna eat?

CAM

Well, Unk, you eats food!

UNK ISOM

How you gonna pay for it? All this food, you big young buck!

CAM

With money, Unk. Same as any other free man.

UNK ISOM

And from where is you gettin' this fortune?

CAM

Honest wage for an honest day's work.

UNK ISOM

You don't know nothin' about outside. You belong right here on this plantation.

YOUNG JANE

Y'all do what y'all want. I'm headin' for Ohio.

UNK ISOM

What about them patrollers, honey?

YOUNG JANE

They got Yankees now. Them papers say I'm just as free as the Master.

UNK ISOM

They ain't gonna beat ya. They didn't kill ya before 'cause ya belong to somebody. Now you ain't owned but by fate, Ticey.

YOUNG JANE

My name's Jane, and I'm headed for Ohio, just as soon as you point the way North.

UNK ISOM

Very well, Miss Jane. North be that-a-way from here. Now, the sun's on the right in the morning, and on the left in the evening. You got all this? Alright, now remember... God bless you, child.

INSERT #7 (0:33 BRIDGE)

OLD JANE NARRATES, OVER PA.

Some of us decided to stay...some decided to go. We didn't know where we was goin', or what we was gonna do when we got there. But we knew we was free, and freedom meant goin'. Master Bryant put some barrels of apples and potatoes out on the gallery. Him and the Mistress watched us file by, fillin' our sacks.

OLD JANE (NARRATING)

Mistress had tears in her eyes. And she was kissin' all the peoples goodbye. She even kissed me! (SCENE CHANGE)

OLD JANE (NARRATING)

We walked for days through the swamps, staying off the main roads 'cause of them patrollers who'd kill a free man quick as he would a run-away slave. No one knew where we was headin', so Big Laura, tough as any man, showed us the way.

INSERT #8 (1:43 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

...Big Laura could plow, chop wood, cut and load as much cane as any man on the plantation. She had two children. One she carried in her arms, a baby girl, and she was leadin' Ned by the hand. Ned was about five years old then... But I'll get to him later... Yes, Lord, I'll get to Ned later... But even without them two children, Big Laura still carried the heaviest load... It was hot. Must have been May or June. Probably June, I'm not sure. At night we'd sleep in the woods, always afraid the patrollers would find us... One night we came on an abandoned barn. It was the first roof we'd had since we started out for freedom. That was the first time I saw the flint and iron. I can remember Big Laura striking them to make a fire. ...We all sat around the fire, too tired to hardly speak. We'd been walkin' for days, and the strain was startin' to show on the peoples. Maybe it wouldn't have been so hard if we knew where we was goin'... I was gonna sleep by myself,

but Big Laura wanted me to sleep with her and the children...
 (BIG LAURA'S PA DIALOGUE) ...I lied down with my head on
 her lap. She was soft and round and cozy-like. She started
 pettin' me to sleep...softly...softly...softly...

BIG LAURA

Come on, Jane, come on...

BAND ATTACKED BY PATROLLERS.
 SOUNDS OF SHOOTING, FIGHTING.

INSERT #9 (1:56 BRIDGE)
 OLD JANE NARRATES, OVER PA.
 (SOUNDS OF SHOOTING, FIGHTING, THEN...)

...We never had any warnin'. When the patrollers bust in, I
 took Ned and we hid in a stable. From where we was hidin',
 we could see the whole thing. Lord, it was a massacre. They
 fought back, but there was just too many patrollers. Big
 Laura was on her feet quick as a fox, swingin' a big club.
 She cracked two or three patroller's skulls before a bunch of
 'em ganged up on her. She sure went down fightin', though.
 ...After the patrollers left, I took Ned out of the hidin'
 place and sent him outside. I knelt down beside Big Laura.
 I knew she was dead. They even killed her little baby girl...
 Then I picked up the two rocks and backed outta that barn with
 tears in my eyes. I couldn't stop lookin' at all those dead
 people. ...Ned was waitin' outside. Now we didn't have no
 one but each other...

YOUNG JANE

You want to go to Ohio with me? ...If anybody asks,
 these just two plain old rocks. Not of iron and
 flint, like Big Laura used, but two plain old rocks.
 Make sure they get to Ohio the same time we do.

OLD JANE (NARRATING)

So, Big Laura's little boy, Ned, and me, we started
 walkin' toward Ohio. There wasn't much left of the
 South in those times. All that the Yankees couldn't
 lift and take with 'em, they burned. Once in a
 while, though, you'd see somethin' still standin'.

WHITE WOMAN

You! Get away from my fence!

YOUNG JANE

'Scuse, ma'am. Could you tell me which way Ohio?
 Please ma'am...

WHITE WOMAN

If you don't get away from my fence, I'm gonna have that old dog there point the way to Ohio.

YOUNG JANE

I just wanted to know if I was headed the right way.

WHITE WOMAN

I don't know nothin' about no Ohio. Get away from my fence.

YOUNG JANE

We're headin' on, then. Can you tell me if there's a spring around here?

WHITE WOMAN

You don't see no spring around here, do you?

YOUNG JANE

Me and this boy here are awful thirsty.

WHITE WOMAN

Stay there! ...Here. You don't think I'm going to let you foul this cup with your black mouth, do you? Hold your hands out. ...Don't y'all think I love niggers just because I'm givin' you water. I hate y'all. Hate ya! All of ya! You're the cause of all the trouble we're havin' around here. All this ravishin' and burnin'. Yankee and nigger soldiers all over the place. This stealin' and killin'. They done killed my boy! And my man! And you're the cause of it. And I hope to God they kill you! I'd kill you myself if I weren't God fearin'. Look what you done to me! Look what you done! (Sobbing) Look what you done to me!

COMMERCIAL BREAK

JOB

Whoa... You two must be pretty tired, standing on that grave. Old hat so weather dry, I can't tell who it belongs to. Lot of them in there, though, whoever they was. Where y'all goin'?

YOUNG JANE

We're headin' North.

YOUNG NED

We headin' North.

JOB

Y' ain't goin' nowhere, standing there. Come on

now! ...Headin' North, hey...for the big freedom, hey...well, you gonna have to cross the river, you know.

YOUNG JANE

River?

JOB

The mighty Mississip'.

YOUNG JANE

I ain't crossin' no river nothin'.

JOB

You gonna cross the mighty Mississip', or y'all ain't headin' North. ...You two keep still. I know these two. Let me do the talkin'. (TWO REBS RIDE UP)

REB

See you got you some niggers there, Job.

JOB

Yussah. Fo' the Bondurant's place. Can't say they much, but you got to start with somethin', sho.

REB

Feed 'em. They'll grow.

JOB

Will do, yussah. (WAGON PULLS AWAY, THEN STOPS)

JOB

You two get off here.

YOUNG JANE

Where's the river? I don't see no river.

JOB

Never mind. Just get off.

YOUNG NED

I don't see no river.

INSERT #10 (1:20 BRIDGE)
OLD JANE NARRATES, FADE DOWN PA.

...We sure couldn't see no river where Job let us off. Lots of trees, but no water. Me and Ned started walkin' down the road. Ned was still carryin' the iron and flint. ...And then, there it was, just like Job said, the mighty Mississip'.

I'd never seen so much water in one place. That ole river went on forever! (FADE UP PA...THEN FADE DOWN) ...After we'd gone down the bank for awhile, we came to a ferry boat unloadin' passengers. I thought, this is how we'll cross the mighty Mississipp'. But when we started on board, the Captain stepped up and blocked the way...

CAPTAIN

Where do you think y'all going?

YOUNG JANE

Me and this boy here are headin' for Ohio.

CAPTAIN

For Ohio? Who y'all for?

YOUNG JANE

We ain't for nobody. We just as free as you are.

CAPTAIN

Alright, little free nigger. You got money? It takes a nickle to ride on here. You got a nickle each?

YOUNG JANE

No, sir.

CAPTAIN

Then get on back. Lucas!

OLD JANE (NARRATING)

So, we walked and walked, round in circles probably, keepin' out of the way of rednecks and patrollers, who was on the lookout for free men. Finally, we was so tired and hungry and not knowin' where else to go, I signed on in the Dye plantation. I didn't know it was gonna take me twelve long, hard years to get off that place. (FLASH FORWARD)

OLD JANE

...They ain't no rocks. Ned knew that. They flints for makin' fire...

QUENTIN

...Is she alright?

LENA

Oh, yeah. That's just Miss Jane's way. She likes to take advantage of her age that way, skippin' goodbys and all. Says she had too many, anyway.

SCENE CHANGE. QUENTIN IN HOTEL.

MANAGER

Excuse me. I got a whole bunch of telephone messages here for you.

QUENTIN

Thank you.

OLD JANE (VO ON TAPE)

"...in slavery you had two dresses, a pair of shoes and a coat..." (Typewriter noise)

SCENE CHANGE

OLD JANE

Hey, you like that stuff?

QUENTIN

Yes, ma'am.

OLD JANE

That's home grown, you know. Not from no can. Ever ate sugar cane before?

QUENTIN

No, ma'am.

OLD JANE

I know you ain't never chopped none.

QUENTIN (LAUGHING)

No ma'am, I haven't.

OLD JANE

A man has to chop sugar cane for a while before he learns to appreciate it. Most people ain't never ate sugar cane raw today, black or white. ...I worked on the Dye plantation for twelve long years, and I know what went on. I was there. I guess I must have been about...

FLASHBACK.

OLD JANE (NARRATING)

...I guess I was about twenty-two, twenty-three...

FIELD HAND

Alright, let's go!

INSERT #11 (0:30 BRIDGE)
 OLD JANE NARRATES, FADE DOWN PA.

I used to spend all day in the fields cuttin' cane with a machete. It was hard, back-bendin' work, but it kept you strong. Sometimes I think that if I'd never cut cane, I wouldn't have lived so long. I could cut and load almost as much cane as Big Laura did...

OLD JANE (NARRATING)

Colored politicians used to come around and sign us up for votes. And more than just a few got sent to Washington. But reconstruction never really worked. It wasn't too long before carpet baggers, both black and white, moved in to take from the South what the war didn't. (Unintelligible) It looked like things was goin' to be alright for us. We had a little school on the place where we could go at night. Ned, he must have been about eighteen then...

VIGILANTES BURST INTO SCHOOL, AND SET IT ON FIRE.

INSERT #12 (0:47 BRIDGE)
 OLD JANE NARRATES, FADE DOWN PA.

One night the vigilantes bust into the school and set it on fire. They dragged out the teacher, and while his wife watched, with a baby in her arms, they tied his hands behind him and set him up on a horse. Then they put a rope around his neck. One of the vigilantes swatted the horse, and the man was hanged. I can still see him swingin' at the end of that rope in the flickerin' light of the fire. That poor woman... It was horrible...

OLD JANE (NARRATING)

Colonel Dye was gettin' crazier by the day, sometimes wearin' his uniform like the war never ended.

COLONEL DYE

...that no more nigger politicians come round here. That school house up there is gonna stay shut down until I can find y'all a competent teacher. Y'all don't need a pass to leave the place like before. Y'all do right by me, and any group stop you on the road you just tell me and I'll fix it right up. I can't pay y'all till the end of the year, but you can draw rations and clothin' from the store. If that suits you, stay. If that don't, catch up with them coattail flying scalawags and the rest of them hot-footin' niggers.

OLD JANE (NARRATING)

Ned started teachin' the peoples to write. He even wrote to Washington, D.C., but they never wrote back. Y' know, he found out about committees being formed that helped the coloreds with their rights, and so he formed one too.

NED (MAKING SPEECH)

There ain't no such tax as 'protection levy'. If someone tries to burn your crop, tell us. We know how to prosecute.

OLD JANE (NARRATING)

The vigilantes heard about Ned's committee and they started watchin' him. But that didn't stop him none.

INSERT #13 (0:18 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

...He kept doin' his committee work. Finally, them hooded devils came lookin' for him. It's a good thing they didn't find my Ned.

BO

Where's he at?

JANE

Who?

BO

You know who I'm talking about... (Slaps Jane)
...Ned Stephen Douglass...that's who, or whatever he's calling himself these days.

JANE

I don't know where he is!

VIGILANTE

She don't know, Bo.

BO

You still don't know where he's at? We'll get him. I'm telling you, that boy better stop being so serious. I don't like him getting so serious, you understand? (Slapping Jane down)

VIGILANTE

She understands!

BO
Come on, let's go!

VIGILANTE
We'll find him!

INSERT #11 (0:20 BRIDGE)
OLD JANE NARRATES, FADE DOWN PA.

The vigilantes slapped me around pretty good, but at least they didn't find Ned. My face wasn't too pretty when Ned came home later on...

NED
Ma, what happened?

JANE
What happened when? Eat your food.

NED
This! What happened?

JANE
They was here lookin' for you tonight, Ned. They fixin' to kill you. They will if you don't leave this place.

NED
I can't, Mama, you know that.

JANE
You got to.

NED
I can't leave these people. They haven't got anybody else who'll fight for them except the Committee.

JANE
Ned, you won't be worth nothin' to nobody dead. You pack your things now, take the road to New Orleans and take a boat leaves for Kansas.

NED
You come with me, then.

JANE
I can't, I can't, Ned. I'm tied here.

NED
You coming with me, Mama. They'll hurt you again.

JANE

They can't do me nothin', Ned. I don't have what you have. I don't have the urge. I know the land, but you know the peoples. Go to 'em, Ned. Talk to 'em; show 'em.

NED

You have to come with me.

JANE

It's not my time.

NED

I'll stop the teachin's, I'll stop the writing, the letters...

JANE

You know that's not right. And that ain't what none of us wants.

NED

I don't want to leave, Mama. I don't want us to separate.

JANE

I know, but it has to be. I knew the day would come. You know I never did tell you, but the first time you ever read to us, I knew that you was the one. I won't hold you back, Ned...I won't hold you back...

NED (CRYING)

...Mama...Mama...Mama...

JANE

Make me proud...make me proud...

INSERT #15 (0:30 BRIDGE)

OLD JANE NARRATES, OVER PA.

The next morning, I made Ned his last breakfast and packed his bag. I didn't want him to leave, but I knew it was the only way. Before he left, he gave me Big Laura's flint and iron...

NED

Mama...keep them for me. Make sure they get to Ohio the same time we do.

INSERT #16 (1:28 BRIDGE)
OLD JANE NARRATES, OVER PA.

OLD JANE (NARRATING)
I didn't hear from Ned for a whole year. I guess that was 'bout '75 or '76, the same year I first saw Joe Pittman. I had him over to supper, and we started seein' each other from time to time, and as things happens between peoples, one thing led to another...

INSERT #17 (0:33 BRIDGE)
OLD JANE NARRATES, FADE DOWN PA.

I'd never cooked for a man before, and I was worried if Joe would like my supper. Well, it didn't take more 'n a few bites and a couple of kisses before Joe Pittman ended up gettin' more than just his supper! (OLD JANE LAUGHS)

JOE PITTMAN (READING)
...But after a time there were too many and no jobs, and people started freezing to death 'a cold. Others got starving. Then the protest riots came and people started going off to other states. I am still going to school, college, now. When I'm ready, I'm coming back home. In the meantime, here's three dollars...and God bless you, Mama. All my love, Ned.

...Well, little Mama, it took a whole year, but you finally heard from your boy. Ever tell him about us? When you gonna tell him about the Clyde Ranch?

JANE
I ain't said I'm gonna go yet.

JOE
Well, you're goin'. That's all there is to it. I'm leavin' and you're goin' with me.

JANE
Well, how's Ned gonna know where to write to me?

JOE
Well, we'll send him a photograph of both of us up on a horse, wild west style!

JANE
I ain't gettin' on no horse, nothin'!

JOE

You comin' with me, little Mama?

SCENE CHANGE

OLD JANE (NARRATING)

By then, Colonel Dye was so forgetful he'd call us all out to him, then he couldn't remember what we was there for.

COLONEL DYE

What's y'all doin' standin' and starin'? Go get on back to work...

JOE

Colonel, we're leavin'.

DYE

You what?

JOE

Jane and me are goin'.

DYE

What's the matter, Joe? Ain't I treatin' you right?

JOE

It ain't that at all, Colonel. We've been treated very good here, but I want to go out and do a little sharecropping on my own.

DYE

Listen Joe, I'll turn over that piece of that good bottom land to ya. Ya can work it like you want. Joe, you a good man. I need you around here. And they ain't much happened since the war, and there ain't another nigger on the place can work a horse like you. You people's the happiest damn creatures on God's green earth. I want to do right by y'all.

JOE

I'm might' grateful, Colonel, might' grateful. But Jane and me...we want to go off on our own.

DYE

You ain't grateful. Hell! You wanna sharecrop... sharecrop! See what I care.

JOE

Thank you, sir.

DYE

Just a minute. Ain't you forgettin' somethin'?
Where's my fifty dollars?

JOE

What fifty dollars?

DYE

Oh, you forgot that, did ya? Well I ain't!
That fifty dollars to get y'all outta that
trouble with the Kluxers.

JOE

They ain't bothered me.

DYE

Course they ain't. Y'all mixed up in a little
politics there after the war. Everybody around
here knew it.

JOE

I didn't know you paid.

DYE

The Kluxers don't stop doin' what they do just
cause y'all say 'hold it'. Now, you pay up...
or else.

OLD JANE (NARRATING)

We hadda sell everything we owned. A dollar for
the chair, five for the hog, shotgun got seven
dollars. Finally, Joe did what he had to do; he
sold his beautiful horse, the one he trained
special...the one he rode so proud...

INSERT #18 (0:25 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

...He was heartsick about sellin' the horse...but he did.
Joe was determined to be a free man, even if it meant givin'
up somethin' he loved very much. After we'd raised fifty
dollars, we took it to Colonel Dye.

DYE

Well?

JOE

Here's the money, Colonel. I'll count it out so you're sure it's all there.

DYE

It all there. You a smart one, ain't you? Well, I got news. Time lap come to five more dollars.

JOE

You didn't say nothin' about that.

JANE

Joe, we ain't got no more.

DYE

I got my legal rights, my interest.

JOE

What are you doin', Jane? That's your wedding ring.

JANE

That's our freedom...

INSERT #19 (0:16 BRIDGE)

YOUNG JANE, ADDITIONAL DIALOGUE

...Joe, we are free! (JOE, ADDITIONAL DIALOGUE) ...Let's get on, little Mama...

OLD JANE (NARRATING)

It took ten days of hard walkin' till we reached east Texas and the Clyde Ranch...

INSERT #20 (1:43 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

You know, I've sure done a lot of walkin' in my time. Walkin' can set you free. I know. I've walked for freedom all my life. ...I never knew a man could be so crazy 'bout horses. Joe took to horses like a weevil takes to cotton. When we reached the Clyde Ranch, Joe looked like he'd come to heaven. But instead of angels, there was horses... And the foreman rode out and greeted us right nice. (FADE UP PA OF GALLOPING HORSES) ...That was when I saw my first Indian. He had on a big hat, with a feather in it. After we'd passed him, I kept lookin' back over my shoulder at that old Indian. ...The cabin wasn't much bigger than the one we'd left. But it was

a new start. Joe even picked me up and carried me inside.
...I loved Joe Pittman very much...

OLD JANE (NARRATING)

Joe was the Chief Breaker. Everybody called him 'Chief Pittman'. They'd bring horses in from Texas, and he'd ride the ones nobody else could. Oh, he was a poet, the way he rode...
(LONG PAUSE)

...But the next summer, Joe rode in a horse like I had never seen before. It sent a chill down my spine the way it looked. I knew it was somethin' evil...

INSERT #21 (0:15 BRIDGE)
OLD JANE NARRATES, FADE DOWN PA.

...And there's only one way to fight that kind of evil. I had to go see Madame Gautier, the hoodoo.

COMMERCIAL BREAK

INSERT #22 (0:30 BRIDGE)
OLD JANE NARRATES, OVER PA.

Madame Gautier was a mulatto hoodoo that lived in town. She had bottles stuck upside down on all her bushes, and skins and feathers hangin' all around the gallery. It sure gave me a creepy feelin' goin' there... (SOUNDS OF KNOCKING ON DOOR)

JANE

And when I seen that old white devil horse comin' to Clyde Ranch, he just stand there and keep laughin' at me--laughin' at me, I know it!

MME. GAUTIER

Dee calme! Dee calme! Before we go more, how many children have you given Joe Pittman?

JANE

I'm barren.

MME. GAUTIER

Ahhh, that is it. Have you told him?

JANE

...No...

MME. GAUTIER

...This is why he ride the horses. To prove something. This is man's way.

JANE

You think that old horse gonna kill him?

MME. GAUTIER

You want the true response?

JANE

...Yes...

MME. GAUTIER

(Unintelligible) ...money...

INSERT #23 (0:39 BRIDGE)

MADAME GAUTIER, ADDITIONAL DIALOGUE.

...Put the coin on the table. Now I place these bones around the coin. The magic is in the position of the objects. And the hands. The fourth bone is the key. I place it inside the other three. ...It is done. There is your answer. (WIND KNOCKS OVER CANDLE) ...The wind knows...

MME. GAUTIER

You may go if you want.

JANE

I wanna know.

MME. GAUTIER

You are brave, my dear.

JANE

Does that mean that old white devil horse gonna kill my Joe?

MME. GAUTIER

Je n'ai pas dit! I did not say that.

JANE

But that's the answer...

INSERT #24 (0:57 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

I wasn't gonna let that devil horse kill my Joe. I decided I'd go out to the corral and set him free. It was cold outside,

and the night was clear as day. I think that horse knew what I was goin' to do. He pranced around that corral like he was some kind of majesty. ...The next thing I knew, I'd opened the gate. Just as he was chargin' out, Joe came up and tried to stop him. But there was no stoppin' that devil. He ran past Joe like he wasn't even there.

JOE

Why, Jane? Why'd you do it?

JANE

Let it be, Joe...please...let him be...let him be, Joe...Oh...please...let him go, Joe...let him go...let him be...

INSERT #25 (0:34 BRIDGE)
OLD JANE NARRATES, FADE DOWN PA.

...Joe wouldn't listen. He did what he had to do. He caught and roped the stallion. But he was ridin' bareback, and with no saddle horn to tie the rope to, the stallion jerked him off his horse and dragged him to death. ...The next morning, that devil came back to the ranch draggin' Joe behind him...

JANE (SCREAMING)

...No...no...no...oh, no...

OLD JANE (NARRATING)

They buried him at the ranch. The rodeo went on as always, but before it started they tolled the bell for Joe Pittman...

FLASH FORWARD

OLD JANE

...When Joe Pittman was killed, a part of me went with him to his grave. No man would ever take the place of Joe Pittman, and that's why I carry his name to this day. I've known two or three other mens, but none took the place of Joe Pittman. I let'em know that from the very start...(PAUSE)

...Have I got to the part about Albert Cluveau yet?

QUENTIN

No, ma'am.

OLD JANE

Or Ned, when he come back that time from Cuba?

LENA

Not yet, Jane.

FLASHBACK

OLD JANE (NARRATING)

Oh, I thought I did. It was...I was takin' in laundry then. It was about the turn of the century. I was fishin' that day on my place at False River when I saw him comin' around the bend. It was twenty years since I'd seen him, but I knew it was my Ned the moment I laid eyes on him...yes I did...

INSERT #26 (1:22 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

Ned came up the river in a rowboat. But he wasn't alone. He'd brought his family with him. There was his wife, Vivian, lookin' pretty in her sun bonnet, and their ten-year-old daughter, Elizabeth. Ned had grown a beard, but I would have recognized him anywhere. When I saw them, I got so excited I dropped my bucket right there in the river... (PAUSE IN NARRATION. PA MUSIC UP, THEN FADE DOWN) ...Ned stepped out of that boat, picked me up, and gave me one of his big bear hugs, just like he used to...

JANE

Put me down!

NED (LAUGHING)

I'm gettin' mad 'cause I'm full.

JANE

Well, I made some of my favorite puddin'.

SCENE CHANGE

NED

So, anyway, we got used to that small shot whizzin' around us, but when one of those big ones hit...whoa...we sometimes found ourselves in a lively dispute over the proprietorship of the nearest tree.

VIVIAN

Now don't go talkin' like you spent the whole Spanish-American War hidin' behind a tree. Tell her what the newspaper said.

JANE

Did you get your name in the newspapers?

NED

Not me personally, Mama. But I guess folks by now know about the Tenth Cavalry.

VIVIAN

Miss Jane, the newspaper in Washington said the Roughriders never would of made it up San Juan Hill if it hadn't been for the black soldiers fightin' beside 'em.

NED

Ahead of 'em sometimes.

JANE

And you didn't get hit in all that shootin'?

NED

No, never. I saw dead and dying all around me; black, white, Spanish. I began to feel that I was alive for a reason.

JANE

Come back to teach?

NED

I checked around, Mama. You know, you don't have a school on the river.

JANE

Well, ain't nothin' changes here either.

VIVIAN

He hasn't stopped talkin' about how much he has to do, Miss Jane.

JANE

(Unintelligible)

VIVIAN

Yeah, we're both so pleased. You know, I know my Ned can accomplish a great deal here.

JANE

You made up your mind, ain't you, Ned?

NED

That war in Cuba taught me a lot of things, Mama.

JANE

Well, Ned, I wanna tell ya, if your fixin' to use Elder Thomas' church, he ain't gonna let ya.

SCENE CHANGE

NED (ADDRESSING GROUP)

...I know that it's hard for you to come here, and discouraging when so many said they would come and didn't. But we must not give up. We are not alone. Listen to what Mr. Frederick Douglass wrote to us from the North fifty years ago:

'Remember that we are one; that our cause is one and that we must help one another if we would succeed. We have drunk to the dregs the bitter cup of slavery. We have won the heavy yoke. We have sighed beneath our bonds. We have writhed to the bloody lash - cruel mementos of our oneness are indelibly marked in our living flesh'.

SCENE CHANGE

OLD JANE (NARRATING)

And that's where Albert Cluveau come in. He was a Cajun, and he already killed twelve people, black and white. Like choppin' wood, he used to say...

JANE

Why you always talkin' about killin' for?

CLUVEAU

I'm the best. I don't brag so much...
Hey, Jane, you cook this for me tonight?
I tell you something important.

JANE

What's important?

CLUVEAU

They talk to me about your boy there, Jane. They don't want he build that school there, no. They say he could just stir up trouble for niggers. They want him go back, back where he come from. They don't know Albert tell you this. They want me stop him.

JANE
You mean kill my boy?

CLUVEAU
I tell them, I say, me, you, we all time fish
on St. Charles River. I tell them I eat at your
house.

JANE
Can you kill my boy?

CLUVEAU
They don't like he preach on the river the way
he do.

JANE
Can you kill my boy?

CLUVEAU
I do whatever they tell Albert.

JANE
Can you kill my boy?

CLUVEAU
Yes! ...Yes, I can, Miss Jane...

INSERT #27 (0:49 BRIDGE)
OLD JANE NARRATES, FADE DOWN PA.

That same day, Ned was havin' a meetin' at the riverside.
Them folks that weren't afraid came to hear him speak. They
all brought lunches. It was like a big family picnic. The
peoples really liked Ned. He was a handsome man and had a
right friendly manner. ...Oh, but I was afraid for him...
afraid for his life...

NED
Mama, Mama, where you been? What you runnin'
all this way for?

JANE
Ned, you gotta leave this place.

NED
I'm not going to, Mama.

JANE
Gotta leave, Ned!

NED

Mama, that's just what they want me to do. I ran once; never again.

JANE (TO VIVIAN)

Make him take you and Elizabeth back to Kansas.

NED

Mama, look at all these people here. These are my people; this is my home. Now, they're not afraid. They came to listen, and I'm gonna speak.

JANE

Ned...

INSERT #28 (0:25 BRIDGE)

OLD JANE NARRATES, OVER PA.

So, just like so many men I've known, Ned did what he had to do. The people gathered in close to hear him speak. And all the time he was speakin', a white man was watchin' and listenin' from a boat in the river.

NED (ADDRESSING GROUP)

...You've got some black men who'll tell you that the white man is the worst thing on the earth. But let me tell you this: all men are the same. The same evil you see in whites, you see in blacks. Likewise, the good to be found is in all men, white and black. The enemy is not skin. It's ignorance. It was ignorance that put us here in the first place. Ignorance, because the big tribes of Africa warred against each other, or made slaves out of the smaller tribes. Our own black people put us in pens like hogs, destroying entire civilizations with rum and beads. And it was still the African, this time the Arabs, who sold us on the block. The white man didn't need guns because we were weak. The French, the Spanish, the Portugese...they took us because we were ignorant. We were apart from one another. You got folks here saying 'Let's go back to Africa; let's go to Lyberia'. Well, I am not African. I'm American, a black American and proud of it! Look inside yourself and say 'What am I? What else beside this black skin?' Do you know what a nigger is? First, a nigger feels below anything else on this earth. He doesn't care about himself. He doesn't care about anybody else. He doesn't care about anything! Now

he'll never be an American and he'll never be a citizen of any other nation. But there's a big difference between a black American and a nigger. A black American cares. And he knows, and he struggles. That's why I'm telling you this. That's why I know that no son or daughter of mine will ever be a nigger. I want my children to be black and proud of it! (Pause) ... This land--America--belongs to us all. I don't mean that we own it, but that it's God's. And that makes it as much ours as any man's. You're not bested by no man. Be Americans, but first, be men...

(To Jane) ...I'm gonna die, Mama.

INSERT #29 (0:53 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

Not long after, Ned and his friend, Bam, was takin' a wagon load of timber back to where they was buildin' the school-house. Ned had worked hard on the plans for the school, and was at the point where he was ready to start buildin'. Ned wanted that school more than anything else in the world. ...They hadn't gone too far when all of a sudden Albert Cluveau stepped out of the bushes with a shotgun. He stood his ground in front of the wagon...

CLUVEAU

Ned! I tell you, you get down out of the wagon. Get down out of the wagon, Ned.

BAM

He ain't got nothin' but a double barrel, Ned. He's gonna need both of 'em to bring me down.

NED

Take the lumber and finish the school.

BAM

Ned, let me take him.

NED

Talk to Mama. Talk to Vivian. It's important.

BAM

Ned, you're important! Let me take him!

NED

Bam, do as I say, else he'll get us both.

BAM RIDES AWAY

CLUVEAU

I tell your Mama about all this.

NED

What took you so long?

CLUVEAU

Albert have all the time in the world.

GUNSHOT

CLUVEAU

They tell Albert make you crawl first.

NED (SCREAMING)

No!

CLUVEAU

Crawl! Crawl! Crawl, and we get this over with!

NED

No!

GUNSHOT

INSERT #30 (0:44 BRIDGE)
OLD JANE NARRATES, OVER PA.

I'll never forget watchin' the peoples carryin' Ned's coffin out of the house. I had lost what to me was a son. But the peoples...the peoples had lost their leader, and with him they'd lost their hope...

OLD JANE (NARRATING)

I can't explain all my sorrow and feelings on that day. I remember talkin' to him, like he was still alive. For days...weeks...folks always stayed with me, 'cause they was afraid I was gonna lose my mind.

SCENE CHANGE. FLASH FORWARD

RADIO ANNOUNCER (VO)

In Massachusetts the possibility of JFK's younger brother, 30-year-old Teddy, running for the 1962 Democratic nomination...

OLD JANE

Well, back again, huh?

QUENTIN

Yes, ma'am. I tried to get in to see Jimmy, but...

OLD JANE

...but Guidry wouldn't let you. That old Guidry, he makes me sick. Ain't had your fill of me yet?

QUENTIN

No, ma'am.

OLD JANE

Well, when did I come to this place?

LENA

It was early 20's...nineteen and twenty-five. Time of the Kingfish, Huey Long.

OLD JANE

I seem to remember. It was before the high water, in nineteen and twenty-seven...

FLASHBACK

OLD JANE (NARRATING)

...I'd slowed up in the field, but I rode around to the peoples to let 'em know I was still alive and kickin'.

LENA

Well, well, if it ain't Miss Highclass!

JANE

Just my noon stroll, Lena, my noon stroll.

LENA

Well, that's how it is with the Indian Prince. Me, I gotta work for a livin'.

JANE

Whoa! Rags, whoa!

MR. ROBERT

Well, say there Miss Jane, how are y'all?

JANE

Mr. Robert, what you doin' out here in the field for?

MR. ROBERT

How'd y'all like to come work inside the main house?

JANE

What for? You ain't thinkin' I'm too old to work the fields any more, is ya?

MR. ROBERT

Oh, no, no. Miss Amma Dean needs help with the two boys, that's all. How old you now, Jane?

JANE

Seventy, give or take a little.

MR. ROBERT

Y'all know how to cook?

JANE

Well now I been doin' it for nigh on to sixty years and ain't poisoned nobody yet.

SCENE CHANGE

OLD JANE (NARRATING)

...Sometimes it seemed like we was one big family. We played baseball every Sunday. The score would be fifty to nothin', or forty-one to eight... (Pause) ...I was too old to play, so they stuck a cap on me from my favorite team, the Brooklyn Dodgers, and they made me the ump'. I don't mind tellin' ya I was too old. I was half blind, really, for them calls. But that made me no mind, 'cause nobody played real well anyway... Oh, we sure had some fun... Peoples always lookin' for someone to lead 'em. They did it during slavery; they did it during the war, and they doin' it now. They always do in hard times, and the Lord always obliges 'em. When a child is born, old folks look at him and ask, 'Is you the one?' When Lena had her baby boy, all the folks look at 'em and say, 'Is you the one, Jimmy, is you the one?' 'Cause I always knew he was.

BRIEF COMMERCIAL BREAK

JIMMY BOY

You want Dick Tracy?

JANE

You done did your figures for today yet?

JIMMY BOY

Yes, ma'am. Multiplication tables comin' outta my ears.

JANE

Alright. I don't want no funnies today, though. Read me the sports pages. I wanna hear what they say about my Jackie.

JIMMY BOY

He stole three bases and hit two homers.

JANE

He did not.

JIMMY BOY

It says so right here, Miss Jane.

JANE

Um...I heard the game last night on the radio, smart boy. Dodgers lost.

JIMMY BOY

Yes ma'am, but so did the Yankees.

JANE

Un-huh, see there. Jackie and the Dodgers is for the colored folks, anyway. Just like Joe Lewis was. You know who he is?

JIMMY BOY

You told me, Miss Jane.

JANE

Yeah, well, did I tell ya that he let Smellin' beat him the first time just to teach us a lesson? Did I? Well, he did, but oh boy, that second time was somethin' else.

OLD JANE (NARRATING)

Unk Gilly used to show us all how Smellin' fell when Joe Lewis hit 'em. Oh, he was famous for that...old as he was. And years later, that's how he died, showin' folks how Smellin' fell when Joe hit 'em...

SCENE CHANGE

OLD JANE (NARRATING)

Peoples in the quarters was takin' notice of Jimmy, how he'd recite numbers and liked school. They was always sayin', 'He gonna be a credit to his race, that one.' When he got older, he went away to school. I didn't see him for ten long years. And that was the beginnin' of the Civil Rights troubles...

ELDER BANKS

...Help us O Lord and show us the way...

JIMMY

I'm here for your help. You know what's goin' on all over the country. All over the South. I've met the Reverend King, I've eaten at his home, I've been to his church. I've even gone to jail with him. I was with him when he was winnin' the battle in Alabama and Mississippi. But you people here, my own folks, haven't even begun to fight...

ELDER BANKS

...Hold it! Hold it right there. You don't come to our church no more, Jimmy.

JIMMY

I'm here now, and I have something to say.

ELDER BANKS

You have nothin' to say! You just fixin' to get us into a whole lot of trouble.

JANE

Shut up and listen to what Jimmy got to say!

JIMMY

Well, some people are thinking of carrying guns. But we don't want anything to do with that nonsense. Others want to carry flags, but what's a flag if you haven't got any meaning behind it. All we have is our strength, the strength of our people. That's what gives us meaning. We need your strength. We need your prayers. We need you to stand with us because we have no other roots.

ELDER BANKS

Jimmy, I don't want no trouble for my people.

What you see here is all we are. Nothin' more than that. We don't want to lose what little we have.

JIMMY

I'm sorry. I'm sorry I have disturbed the church...
I'm sorry...

LENA

...Jimmy...

SCENE CHANGE

OLD JANE (NARRATING)

I was feelin' poorly, so Miss Amma Dean was takin' me to the doctor that day when...

INSERT #31 (0:26 BRIDGE)

OLD JANE NARRATES, FADE DOWN PA.

...When we saw the sheriffs and a Freedom Coalition bus. The bus was halfway in the ditch at the side of the road. It was burnin' inside--smoke pourin' out all the windows. One of the deputies was leadin' two injured black men away from the bus. ...Then Sheriff Guidry came over to the car...

SHERIFF GUIDRY

I'm sorry, Miss Amma Dean, the trouble we're havin' here. One thing after another since they passed that desegregation law there...
(To Jane) How're you today, Granny?

MISS AMMA DEAN

You have to remember, Sheriff, she's over one hundred years old. Don't let all of this upset you now, Jane. It's going to be alright.

SHERIFF GUIDRY

Y'all take care.

SCENE CHANGE

MR. ROBERT

That everybody? I wanted to remind every last one of y'all...y'all livin' on this place for free. You pay me no rent, you pay me no water bill, you don't give me a turnip outta your hen-house. You pick all the pecans you can find on the place. All I ask is half; what I never

get. I ask you for half the berries you find, and you bring me a pocketful so dirty I wouldn't feed 'em to a hog I don't like. Alright. I'll let all that go, but this I will not let go. There're ain't gonna be no demonstratin' on my place. Anybody around here who thinks he needs more freedom than he got already is free to pack up and leave now. That goes for the oldest one; that goes for the youngest one. Jane too. ... Who the last one had a baby down there?

LENA

Eva's little boy, Peter.

MR. ROBERT

That goes for Jane. That goes for Eva's little boy, Peter.

LENA

There sure enough is something going on. You know Batlo and Rose down there at Du Lauville's place? Been there nigh thirty years. Batlo got mixed up in a demonstration in Baton Rouge yesterday. Mr. Du Lauville give him twenty-four hours to get off the place. After thirty years! Gettin' twenty-four hours to get off the place.

SCENE CHANGE

OLD JANE (VO ON TAPE)

They ask, 'Is he the one?' when Lena had her baby. We all look at him and ask, 'Is you the one, Jimmy, is you the one?' cause...

SOUND OF TYPEWRITER; TELEPHONE RINGING

QUENTIN

...Yes...

MANAGER

I have a telephone call for you, comin' in from New York City.

QUENTIN

Okay.

EDITOR

Hello...hello, Quentin.

QUENTIN

Yes, sir.

EDITOR

I'm pulling you. You got to cover the John Glenn story in two days.

QUENTIN

Look, I know this space shot is a big thing, but this woman is...well, she's not exactly another human interest story...

EDITOR

Look, Quentin, I'm sure she's fascinating, but a magazine this size can't survive on a story about an old woman. Now I need someone to cover that blast off, and if you can't go, then I'll send someone else. ...Quentin? Quentin, are you there?

QUENTIN

Alright.

EDITOR

Alright what?

QUENTIN

...I'll be there.

EDITOR

You have to be there tomorrow night.

QUENTIN

I said I'd be there...

SCENE CHANGE

QUENTIN

I'm leaving today, Miss Jane. I'm going to go watch a rocket take a man around the earth. It's never been done before.

JANE

You think I'm crazy.

QUENTIN

Ma'am?

JANE

I talk to this tree, you know. Old sister oak. Look at me. I'm more than one hundred and ten years old. Now if it ain't the Lord that's keepin' me goin', what is it? See, I can sit

in the sun, and I can walk; not like I used to but I do very well. Sometimes when I feel real good, I walk all the way down to the road and I looks at the river. But generally, though, I just come up the quarters a piece and I sit here under this old oak. Look, the peoples done fixed me a nice clean place to sit and talk with my God. Sometimes I sit here for an hour just thankin' Him for His blessin's. And then I go back home... There's only just a few of us left, you know. And I done seen enough years to last two lifetimes. I don't mind seein' a few more though. He'll know when to call me. When He call me, I'll be ready. 'Till then I'll just have some of the children read me the Bible, and the sports page, and the funnies. I like the funnies too, you know. And I do enjoy my vanilla ice cream. I have my vanilla ice cream...I liked it. ...You know, this oak tree, I'm sure it's been here as long as this place has been here. And I ain't ashamed to tell you that I talk to it. And I ain't crazy, either. It ain't necessary craziness to talk to the river and the trees. Now when you talk to the ditches and the bayous, that's different, 'cause a ditch ain't nothin', and a bayou ain't much more. No, the rivers and the trees...less of course you talkin' to a chinaball tree. Anybody get caught talkin' to a chinaball tree or a thorn tree, they got to be crazy. But an old oak, like this one here, that's been here all these years, that knows more than you'll ever know, it ain't craziness; it's just the nobility you respects... Well, you found all you come for?

QUENTIN

Yes, ma'am.

JANE

That's good.

INSERT #32 (0:19 BRIDGE)

QUENTIN LERNER NARRATES, FADE DOWN PA.

I was leaving town when I passed two sheriff cars speeding back toward Bayonne. I turned around and followed them. I had to finish the last chapter in my story of Miss Jane Pittman.

RADIO ANNOUNCER (VO)

...Today's Sunday service is from the First Baptist

Church of Baton Rouge, and we will continue with some of your favorite music...

MR. ROBERT

Y'all stayin' right here in the quarters today. There's been some trouble in Bayonne. Don't want nobody else to get hurt.

LENA

Who got hurt? Did my Jimmy get hurt?

MR. ROBERT

They shot him.

JANE

Is he dead?

LENA BEGINS SOBBING

JANE

Who shot him?

MR. ROBERT

Nobody knows.

JANE

Somebody knows.

MR. ROBERT

Well, I don't know nothin' about it. Y'all go on back now.

JANE

I'm goin' to Bayonne.

MR. ROBERT

What you think you gonna find there except trouble, Miss Jane? You're too old for that.

JANE

...Jimmy...

MR. ROBERT

Didn't you hear me say he'd been shot?

JANE

He ain't dead no nothin'. Only a piece of him dead. The rest of him is waitin' there for us in Bayonne, and I'm goin'.

MR. ROBERT

Miss Jane, you been on my place long as I can remember. You been part of my family. You raised me, and both my boys. But I'm tellin' you, you ain't goin' to Bayonne today.

JANE

Is you gonna tell me that I have to leave your place?

MR. ROBERT

These folks ain't your problem.

JANE

Mr. Robert, the other day they throwed a girl in jail for tryin' to drink from the fountain. Today they killed my Jimmy, and I say I'm goin'...

SCENE CHANGE

RADIO ANNOUNCER (VO)

...Bayonne was the scene of more violence today. First reports indicate that a Negro male prisoner died in a shooting incident at the jail...

INSERT #33 (FINALE - 5:19 BRIDGE)
OLD JANE NARRATES, FADE DOWN PA.

We drove down to the courthouse in an old pickup truck. The peoples had to help me out of the truck. You know, I'm not as spunky as I once was. They even had to help me up the steps leadin' to the courthouse. But this was one walk I had to make on my own. I gathered all my strength and started walkin'... The peoples stood back... Up on the courthouse gallery, the sheriffs was guardin' the white only drinking fountain. It was me and my cane against them and their clubs. ...I kept thinkin' 'bout that clean, white fountain. When you're 110 years old, you take one step at a time. You walk real slow. ...And you drink lots of water...

AUDIO FLASHBACK, WITH FILTER. THE EFFECT IS LIKE HEARING THE CHARACTERS THROUGH JANE'S MEMORY, FOGGED BY TIME.

YOUNG JANE

Can you tell me if there's a spring around here? ...Me and this boy here are awful thirsty.

WHITE WOMAN

You don't think I'm going to let you foul this cup with your black mouth, do you? Hold your hands out. ...Don't y'all

think I love niggers just because I'm giving you water. I hate y'all. Hate ya! All of ya!

NED

This land--America--belongs to us all. I don't mean that we own it, but that it's God's. And that makes it as much ours as any man's. You're not bested by no man. Be Americans, but first, be men...

NED

I'm gonna die, Mama... (ECHO) ...gonna die, Mama...gonna die, Mama...

JIMMY

All we have is our strength, the strength of our people. That's what gives us meaning. We need your strength. We need your prayers. We need you to stand with us because we have no other roots...

LENA

Who got hurt? Did my Jimmy get hurt?

MR. ROBERT

They shot him. (ECHO) ...They shot him... They shot him...

JIMMY

That girl is going to drink from that fountain tomorrow, Miss Jane. ...Your mere presence will bring forth the multitudes. ...You can inspire the others. (ECHO) ...You can inspire the others...

FADE UP PA, THEN FADE DOWN.

OLD JANE NARRATES.

...When I got to the fountain the sheriffs didn't know what to do, so they just stepped aside. I bent over that fountain and tasted the water. Oh, it was sweet...so sweet. ...You know, when you thirst for freedom, a little drink of water can carry you a long way. (FADE UP PA)

INSERT #34 (0:16 BRIDGE)

QUENTIN LERNER NARRATES, FADE DOWN PA.

The last time I saw Miss Jane Pittman, she was leading a freedom march down Bayonne's main street. She was sitting up straight and proud in the back of a slow moving pickup truck. Her people followed slowly behind her... (FADE UP PA)

QUENTIN

On July 19, 1962, five months after the last

of these interviews was recorded, Miss Jane Pittman died at the age of 110.

INSERT #35 BLACK SCREEN
ANNOUNCER READS CREDITS

The Autobiography of Miss Jane Pittman was based on the novel by Ernest J. Gaines, and starred Cicely Tyson as Miss Jane Pittman, Rod Perry as Joe Pittman, Valerie O'Dell as Ticey, Michael Murphy as Quentin Lerner, Thalmus Rasuala as Ned (as an adult), Beatrice Winde as Lena, David Hooks as Colonel Dye, Odetta as Big Laura, and Arnold Wilkerson as Jimmy. The teleplay was written by Tracy Keenan Wynn, produced by Robert W. Christiansen and Rick Rosenberg, and directed by John Korty. The audio television adaptation for the blind and visually handicapped was written by Gregory Frazier.

THE END

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